

57

BEAUTIFULLY ILLUSTRATED

**Dramatic**

20 Cents

Nov. 20, 1920

# Mirror

and THEATRE WORLD



**VIOLET HEMING**

*Violet Heming and Otto Kruger, are appearing in the Marc Klaw, Inc., presentation of the great romantic drama "Sonya," at the Princess Theatre, Chicago.*

*Stage  
Reviews*

*Screen  
Reviews*

**You!!!**



Virginia Faire

**You!!!**



Lois Wilson

**You!!!**



Clara Kimball Young



Gertrude Olmstead

## Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered you on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be \$10,000.

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The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at \$25 in any jewelry store.

### — USE THE COUPONS —

Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the Mirror will carry this voting coupon which entitles the reader to one vote in this contest.

### USE THIS NOW!

Contest  
Editor  
Dramatic Mirror  
133 West 44th St., New York

Please send me full particulars about your screen contest without obligation on my part.

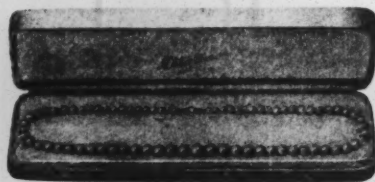
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Editor

Dramatic Mirror

133 West 44th St., New York

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City..... State.....  
whom I suggest as the winner.



## Gouverneur Morris' "PENALTY" is "splendidly produced" New York critics agree

*Lon Chaney's masterful  
characterization a sensation*

"Rather a unique venture is made with 'The Penalty' in having for the chief figure a man of San Francisco's underworld. It suggests 'Dr. Jekyll and Mr. Hyde.'"

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N. Y. WORLD.

"The Penalty is a very remarkable picture and holds your interest to the end with never a dull moment. The story is so good that you wouldn't mind if it was longer.

"Lon Chaney is tremendously effective. . . . We cannot think of any ending which would have been so fitting."

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"Lon Chaney creates a character. The Frog of 'The Miracle Man' has another vivid impersonation to his credit."

N. Y. TIMES.

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Directed by Wallace Worsley

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 JOHNNY O'CONNOR

and a host of  
 others

*Are writing Special  
 Articles for the*

## X M A S MIRROR

The Christmas Dramatic Mirror and Theatre World will be printed in full colors throughout—inside as well as outside—and in addition to the special articles will be profusely illustrated in full colors.

**OUT  
 IN NEW YORK  
 DEC. 23**

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Black and white advertisements by December 20th.

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and THEATRE WORLD

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 Mging. Edit.; JOHNNY O'CONNOR, MARK VANCE, BENJ.  
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Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

**Mme.**

**Helena Rubinstein**  
 of Paris and London

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## WHEN I LOOKED IN YOUR WONDERFUL EYES

The song that will cling to the memory of songdom for many, many years.

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**COLLEEN MOORE**

*The dainty little Irish beauty who has been engaged by Marshall Neilan to appear in important roles in his feature productions*

**DRAMATIC MIRROR**



# Page S. Jay Kaufman!

**T**HE Lambs' Club did not come back.

It never went away.

There were a few—as is the usual Broadway thing—who predicted all sorts of dire things. The type who go to banquets and never to funerals. The type who have no opinions of their own but are led by the crowd.

That the Lambs' is an institution, that it means something to the community, that it has done so many excellent things that are never spoken of, that it has been known for years how its admissions' committee is the most careful of committees, that the conduct of the club has always been perfect—these the "I-told-you-sos" do not care to remember. And so the club was blamed—by them—for what one or two men did. Did, as men, not as members.

The calamity howlers, however, did not realize that there is such a thing as boomerang. And that a man's club is his home.

And the effect of it all was this: the attendance at the club suddenly grew. The members knew and loved their club. And they not only came in for letters, but to ask Mr. Burnside what they could do. They felt the injustice of the attacks and they were ready for fight. But fight wasn't necessary. That they were there ready was enough.

The Lambs' Club did not come back.

It never went away.

## On Cohan's Return to the Friars

And writing of the Lambs' reminds me that there is a very well defined and hopeful rumor to the effect that George M. Cohan will return to the Friars.

I hope so.

And I know that every Friar hopes so.

I have talked with many of them and they all have the same feeling about it.

And that feeling is that what's done is done.

And that they want him back. That's all.

As to the merits of the controversy there is no doubt that Mr. Cohan was wrong in assuming that the things he was told were said were said, at the time of the strike. And if—in a moment of stress—this or that man did say this or that is no reason why Mr. Cohan should punish a whole club or his friends. His friends who have loved him all these years as few men in the history of the theatre have been loved. The man or two who may (not admitting that anything was said) forgot themselves did not forget themselves AS FRIARS. Not AS Friars. Therefore, because it was supposed to have been said in the club is no reason for treating it as a club matter. Suppose a Player had pro-German ideas during the war. Should the Government close the Players' Club?

George M. Cohan is really a very humble man. And his modesty is

not pose. There is always a quality of surprise to him in all his successes. He doesn't take his success as seriously as most others would. He did take the strike seriously, however.

You may remember that a large delegation of Friars marched to his theatre to ask him to reconsider. He was serious then. He said that if ever he was convinced that he was wrong he would reconsider. That he is reconsidering does not mean that he was wrong.

It means that he is justifying the men in the club who said they believed in him.

## On Students and Belasco

David Belasco has decided to let the world in on his secrets.

Heretofore his rehearsals were behind closed doors. Locked. And guarded.

At a rehearsal of "Deborah," a few days ago, I saw several young actresses who were not to appear in the play looking on.

This is as it should be. It means a real conservatory. It means more than all the schools can do. It means something practical. And it means something inspirational. To listen to Mr. Belasco's direction is my idea of a perfect hour. Or sixteen. And I hope he will go on allowing young people to watch him at work.

## On Picture "Schools"

Mr. Frank P. Donovan is making a splendid fight against the so-called "fake" motion picture schools where loud offensive boasts of "teaching acting" are made but where they teach nothing but sad experiences. These fakers are not to be confused for a moment with those reputable institutions for the teaching of photography writing. He has gone to considerable trouble to investigate these fraud acting schools and the facts disclosed sent several of them scurrying. He has made the warning national. And he has brought about the support of many stars.

Motion picture acting cannot be learned in schools other than the school of the studio. It is not a matter of being taught how to make

up. Anyone may be taught that at a studio in a moment. And that is practically all these schools (?) teach. They make a great fuss—upon a substantial payment—of taking tests and correcting the aspirant's work by showing these tests. And taking others. So long as the money comes in the tests continue. But that is only one of the practices. There are others too disgusting to mention.

## On Multiple First Nights

Just what is the theory? The theory on which several plays open on one night and none the following night?

It happens almost every week. On Monday, for example, three new plays will be offered. On Tuesday none. On Wednesday none.

This week the new Apollo opened on Wednesday and Arthur Hopkins produced "Samson and Delilah" at the Greenwich Village. Here was a case where a new theatre was being opened. Was that not sufficiently an important event to and of the theatre to give it a night to itself? Mr. Hopkins and the Selwyns should have known each others plans and



JUSTINE JOHNSTONE

Who has graced many musical comedy productions with her beauty and ability and who is now a star in Realart pictures

the opening of a new theatre should have been given the preference. Certainly viewed in the light of no opening on the night before or the night following.

But what is the theory in other cases? Is it that managers feel that they are better off without all of the critics? Is it done only by a manager who feels that his play hasn't any too great a chance, and so the less critical notice it receives the better for the play? Or, that criticism doesn't matter?

Criticism may or may not matter, but the publicity does. And why then divide it?

## On Earl Carroll

I like Earl Carroll's pluck.

His fight to keep "The Lady of the Lamp" alive deserves every sort of commendation. Not only because he is young but because of his good nature through it all.

I hope his next is a great success. It's "Daddy Dimples" on the 22nd.

## On "Lon" Klaw

Otto Kruger in town between trains was telling me of his work in "Sonya." He was beaming. Let him tell you.

"I like my part but I like my job. What do I mean? I'll tell you. I've got a manager who loves the theatre. He doesn't merely manage a production. He loves the production. Lon Klaw. From the very outset everyone in the cast worked as if everyone in the cast owned part of the play. That is what Lon Klaw does for you. There isn't any thought of dollars. Why, we threw out \$3,000 worth of costumes. It's his interest in everything that makes us feel this way. I've been with other managers and if I had my way I'd send them all to school to Lon Klaw. He would be willing to learn from them, but he would teach them that you get out of the theatre whatever love you bring to it."

## 20 YEARS AGO TODAY 5 YEARS AGO TODAY

"Mr. and Mrs. Daventry" by Oscar Wilde and Frank Harris Is Presented at the Royalty Theatre, London by Mrs. Patrick Campbell.

William C. DeMille and Wallace Worsley appear in "The Tory's Guest" by Victor Mapes at an American Academy Matinee.

Marie Dressler Presents "Miss Prinnt" by George V. Hobart and John L. Golden at the Columbia, Boston.

Leo Ditrichstein Appears in "The Great Lover" at the Longacre Theatre.

Grace George Revives "The Liars" at the Playhouse.

The Selwyns Produce Irvin Cobb's "Back Home" at the Cohan Theatre.

Paramount Presents Mary Pickford in Film Version of "Madame Butterfly."

Henry B. Walthall Appears as Poe in "The Raven" for Esanay.



**NAZIMOVA**

*The remarkably versatile Russian actress who has conquered the cinema world as well as the world of the stage. Her latest picture for Metro is "Madame Peacock"*

DRAMATIC MIRROR



# Broadway Buzz

FROM LOUIS R. REID

**W**ALT WHITMAN has again been turned down by the Hall of Fame. How Walt must laugh in his grave!

## Take Your Choice!

It is a difficult question to determine which is the worse in "Afgar"—the British or the American jokes. One of the British jokes refers to Kipling. "He is an author," says one character. "What does he do?" asks another. "He auths," is the reply. And the American jokes? They are a series of local gags. "Afgar," in short, should be seen but not heard.

## A Letter About Open Letters

Offices of William Harris, Jr.

Sir:

Apropos of your paragraph about open letters openly arrived at, you may be interested to know that when "Abraham Lincoln" was running here we gathered in one of the most remarkable collection of letters about a play that I have ever seen. These included missives from Lloyd George, Herbert Hoover, H. G. Wells and many other notables, but we never had (?) to use them.

DAVID H. WALLACE.

P. S. I'm not sure whether the editor of "The Rural New Yorker" endorsed "Lincoln" or not.

D. H. W.

## When Enright Rightens, He Brightens

Commissioner Enright says in his report of the operations of the Police Department for 1919 that he has reformed Greenwich Village. After all the Commissioner was not driving out vice as much as he was dullness



and stupidity. Greenwich Village even sanctimonious is an improvement on Greenwich Village posing as unconventional to the accompaniment of ukuleles and tom-toms. As a matter of fact the Village was already more conventional than even the Upper West Side and for that reason was more dull and stupid.

Frank A. Vonderlip has bought the village of Sparta, N. Y. But the village of Athens, N. Y., remains independent.

## Scandal in the Air in St. Jo

"While there is no special reason assigned for the calling of a grand jury, yet the fact that Judge Utz last week did call a special panel to meet here next Monday is causing considerable uneasiness in certain quarters. It is said by the 'knowing ones' that the jury will have much to look into."—St. Joseph, Mo., Gazette.



## Looking Ahead

Hylan, La Guardia, Hillquit, Smith; Malone may be added—a possible fifth—

If they all make the run for the Mayor's soft seat Then I'll bet—as you will—that Al will beat.

## Many Happy Returns!

John Philip Sousa was 66 years old the other day. Time has dealt kindly with this man. He looks younger today than when we first saw him at the Pan-American Exposition. Year after year he travels about the country, directing his band always in that precise, military way that first fascinated us in Buffalo. It was a point of pride to mimic him successfully in those schoolboy days although it used to shock our ears when Bill Spencer asked us to "imitate Susie leading his band." Sousa has had no little share in developing the national gusto of America. His marches, stirring, melodious, brisk—all marches have been anti-climaxes since his—accompanied the amazing industrial growth of the country, its rapid increase in vigor and happy-go-lucky urbanity. Sousa—thank Allah—has never tried to pose, he has never gone in for the conventional eccentricities of genius. He has just continued to compose his thrilling marches and play them to the infinite enjoyment of Main Street and Fifth Avenue.

What has become of Colonel House?

## Thank You! Thank You!

"Where did this word 'hootch' come from?" we asked last week. The New York World repeated the question Sunday and then proceeded to answer it, as follows: "It's the hoochinoo, or native rum with a kick like the Aurora Borealis, that the Indians and Eskimos distill from sugar and flour and potatoes or anything that happens to be left over from the game supplies, or if there's nothing left over they take sea moss and walrus blubber and reindeers stomachs."

## On the Way to Wealth

Lupino Lane, Lupino Lane

Will not go back to the Thames or Seine

He's so distinctly New York's gain That the films will get him—that's now plain.

Constantine may be the first king who ever came back.

Oh didn't he Wrangle,  
He Wrangled  
He Wrangled all around, in and out of the town;  
Oh didn't he Wrangle,  
He Wrangled,  
He Wrangled till the Trotsky cut him down.

## It's a Crazy Season

It's a great season for the insane—on the stage. Nearly every week brings some new representation of a mad wag. Arnold Daly is a romantic lunatic in "The Tavern"—daft on



the drama it is said of him late in the play. Brandon Tynan is a licentious lunatic in "The Mandarin"—an effective clinical exhibition. Cecil Yapp is a vengeful madman in "The Prince and the Pauper." There was a lucky idiot in "The Treasure." Oh, it's a mad world—Broadway.

## A Royal Ditty, Perhaps

In the case that Holland becomes a republic will Queen Wilhelmina sing that old song, "The Irish, the Irish—they don't amount to much, but anything is better than the — Dutch."

## Trying to Find "The Papers"

The New Jersey Anti-Saloon League is going back to the first principles of "b-gosh" melodrama. In an advertisement in a Newark newspaper last week a reward of \$500 was offered by the League for the return of "the papers." The nature of "the papers" was not divulged. But, of course, they must have referred to a mortgage or a will or little Nell.

## More Sinned Against Than Sinning

John Cumberland, principal farceur in "Ladies Night" at the Eltinge Theatre, suddenly discovered the other night that this is the first time in four or five years that he is appearing before the public in coat and trousers. He is getting used to them.

## The Leg of Nations Is Not Dead

"President-elect Senator Warren G. Harding is a burlesque fan."—Variety.

## Is Clemenceau a Mind Reader

A special cable to the Boston Transcript, quoting the report of Stephen Lauzanne, editor of the Paris *Matin*, of what took place at the now famous meeting of Clemenceau and Poincaré at Doullens, March 1918: "very well," said Poincaré, cutting off the telephone, "we will speak of it later."

## Why Not "The Weigh of All Flesh"?

The scales used in the Turkish bath scene of "Ladies Night" are too honest to suit the ladies in the cast who have to test their weights on them every evening, and in answer to their protests, Mr. Woods is going to have them "fixed" as securely as a World's Series. The new method will be called "The Easiest Weigh"—Bulletin from A. H. Woods.

## Page Montague Glass!

The Nora Bayes Theatre is fortunate in having two very solid gentlemen on its executive staff. Mr. L. Wood is house manager; Mr. William Stone is company manager.

## The Old Jokes Man

"Playgoers"—it is Raymond Hitchcock talking—"are still laughing at the same old jokes, and we have the same old comedians in new collars and cuffs. It may seem to require a new joke to set audiences laughing nowadays, but don't deceive the old bean. They're all the good old bulwarks of this nation that our grandfathers thrived on, and bless 'em, it



would take more than prohibition to kill those ancient jests." Right you are, Raymond. And your frankness is refreshing in this day of buncombe. We all like the old jokes, provided they are good jokes and if they can be dressed up in new collars and cuffs, too—so much the better.

## A Critique

My play's on the knees of the gods, If it's not a success, what's the odds? Thus Quip. Did he really mean it? 'Tis rather, I thought when I'd seen it, On the knees of a score earthy goddesses, Who dance in the briefest of bodices. —E. W. B.

## "The Tavern"

Arnold Daly as the mysterious vagabond in George M. Cohan's production of that extravagant burlesque of romantic melodrama, "The Tavern," defies Dodson Mitchell as the innkeeper to shoot him, knowing well that the pistol is not loaded. The vagabond is a swaggering, taunting, picturesque figure and he completely mystifies mine host. And all the while outside the inn a terrific rain storm is taking place, which adds to the suspense of the scene



To the right is Mr. Daly as he appears upon his entrance into the inhospitable tavern. With a wild stare, clothes of the Chauncey Olcott period and an improvised cane he confronts a startled household. They don't know what to make of him and he little cares so long as he can remain the romantic hero of all drama



Here we have Mr. Daly in a sentimental moment. It is the Governor's daughter—played charmingly by Alberta Burton—who has captivated him much to the distress of the gallant beau who has accompanied her to the tavern. The vagabond's quaint philosophy and picturesque manners have in turn fascinated her





# THE NEW PLAYS ON BROADWAY

## "HEARTBREAK HOUSE"

Shaw's Play Given Excellent Production at Garrick

Satirical comedy in three acts, by George Bernard Shaw. Staged by Dudley Digges. Produced by the Theatre Guild, at the Garrick Theatre, Nov. 10.

Ellie Dunn.....Elizabeth Risdon  
Nurse Guinness.....Helen Westley  
Captain Shotover.....Albert Perry  
Lady Utterword.....Lucille Watson  
Hesione Hushabye.....Eddie Shannon  
Mazzini Dunn.....Erskine Sanford  
Hector Hushabye.....Fred Eric  
Boss Mangan.....Dudley Digges  
Randall Utterword.....Ralph Roeder  
The Burglar.....Henry Travers

Shaw at his worst, Shaw rambling, incoherent and showing off more than even is his custom is better to listen to than most dramatists at their best. There is always the zest of the poke in the ribs of convention to be encountered. There is always adventure—though it may be in the tangled skeins of rhetoric—to be found in the master mind of Adelphi Terrace, London.

That is why "Heartbreak House" is an event. Verbose, chaotic, artificial, it, nevertheless, impresses, through the sparkle of its dialogue.

Shaw laughs, sneers, scolds, slaps you heavily on the back, trips you, holds the cap and bells aloft, in short, is Shaw, and the result is an evening of infinite variety. But beneath the frothy lightness of the surface of the play there is bitter irony. And it is directed at English society in the pre-war days—the society that "did not know how to live" through

## Shaw Speaks New Piece in Old Way —"Thy Name is Woman" Play of Spanish Life

it boasted that at least "it knew how to die."

The characters are practical business men, half-mad idealists, cads, rotters, hypocrites—and all get their opportunity on the Shaw rostrum to defend or denounce the existing social, political and economic order.

The performance and production reached the highest mark of the season. The players, with one exception, are excellently cast, and each acts a difficult role with intelligence and skill. The best of these is Elizabeth Risdon as a disillusioned girl.

LOUIS R. REID.

## "THY NAME IS WOMAN"

Fiery Drama of Primitive Spanish Life

Play in four acts, by Carl Schoner and Benjamin F. Glazer. Staged by Jose Ruben. Costumes by Eda Hartman. Setting by Livingston Platt. Produced by W. A. Brady, at the Playhouse, Nov. 15.

A Woman.....Mary Nash  
A Man.....Jose Ruben  
A Soldier.....Curtis Cooksey  
A Frontier Guard.....Edwin Maynard

A drama that is hauntingly suggestive of the primitiveness and loneliness of a Spanish mountain top, that is filled with the color and the fire

of elemental passions but which is curiously unreal and heavy-handed—such is "Thy Name is Woman." This last impression gains most of its effect from the inept and stilted performance of Curtis Cooksey in the important role of the interloper.

It is the old story in a new environment—of the man, the woman and the other man. The first is a crafty smuggler—the old fox, they call him—a misshapen, diseased old man. His wife is a young, passionate girl who is happy in her lonely habitation until a stalwart soldier comes upon the scene with orders to ensnare the old fox by causing the girl to fall in love with him.

The smuggler evades the trap by compelling his wife to subdue the soldier. The result is that the girl and the soldier fall in love with each other. The old fox, however, means to keep what he has, and to prevent the flight of his wife with her lover he stabs her to death.

The drama is of the same pattern as "The Passion Flower," though without the latter's sweep and thrill. Compelling as it is in the suspense of its climax and the vitality of its characterization it lacks dramatic

compactness and great rushing force. Mary Nash was a tempestuous and attractive figure as the wife. Jose Ruben, as the ancient smuggler, gave a striking portrait in its suggestion of the malevolent. LOUIS R. REID.

## "SONYA"

Marc Klaw Presents Russian Drama in Chicago

Harking back to the days before soviet rule in Russia is this mellow little play by Gabryela Zapolska and adapted by Edith Ellis, which Marc Klaw presented at the Princess Theatre, Chicago, Nov. 8. Court intrigue is the theme. The crown prince, so the story goes, is a woman hater, who eventually falls in love with Sonya, a Cossack dancer.

Violet Heming as Sonya looked charmingly boyish in the white Cossack uniform. She is straightforward and superbly simple in contrast with a highly artificial atmosphere. Otto Kruger as the boy prince carried the rather improbable plot with a splendid flare of convincing acting and restraint in highly emotional scenes.

Bennett Southard is really too villainous a villain to compare favorably with the simplicity of either Miss Heming or Kruger.

Thomas A. Rolfe does an excellent piece of character portrayal as the old valet and Paul McAllister is a manly grand duke. Philip Wood does well as the dying Czar. LEE.

# BROADWAY TIME TABLE—Week of Nov. 22d

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sales
Afgar	Alice Delysia	Oriental extravaganza	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	\$18,000
Bab	Helen Hayes, Tom Powers	Play of neo-flapper age	Oct. 18	Park	Columbus Circle	8.20—W. & S. 2.30	\$11,750
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morisco	West 45th	8.30—W. & S. 2.30	Capacity
Because of Helen	Alan Brooks, Carroll McComas	Comedy on matrimony	Sept. 27	Punch & Judy	West 49th	8.30—F. & S. 2.30	\$5,100
Broadway Brevities	Bert Williams, Eddie Cantor, Geo. LeMaire	Broad musical revue	Sept. 29	Winter Garden	Bway & 50th	8.20—W. & S. 2.20	\$23,500
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	Domestic comedy	Aug. 31	Empire	Bway & 40th	8.30—W. & S. 2.30	\$12,600
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Enter Madame	Gilda Varese, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
French Leave	Mr. and Mrs. Coburn	Farce of war times	Nov. 8	Belmont	West 48th	8.30—W. & S. 2.30	\$8,000
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	\$71,000
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Novel and artistic revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.20	Capacity
The Half Moon	Jos. Cawthorn, Jos. Santley, Ivy Sawyer	Tuneful musical comedy	Nov. 1	Liberty	West 42d	8.30—W. & S. 2.30	\$18,500
Heartbreak House	Effie Shannon, Lucile Watson	Reviewed in this issue	Nov. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
Hitchy Koo 1920	Raymond Hitchcock, Julia Sanderson, G. P. Huntley	Amusing and colorful revue	Oct. 18	New Amsterdam	West 42d	8.20—W. & S. 2.20	\$23,000
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	Operetta by Zimbalist	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	\$21,000
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Jim Jam Jems	Ada May Weeks, Frank Fay	Ordinary musical comedy	Oct. 4	Cort	West 48th	8.20—W. & S. 2.20	\$15,000
Jimmie	Frances White	To be reviewed	Nov. 17	Apollo	West 42d	8.30—W. & S. 2.30	First week
Just Suppose	Patricia Collinge	Fanciful princely romance	Nov. 1	Henry Miller	West 43d	8.30—W. & S. 2.30	\$9,000
Kissing Time	William Norris, Edith Taliaferro	Average musical comedy	Oct. 11	Astor	Bway & 45th	8.20—W. & S. 2.15	\$12,900
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Elding	West 42d	8.45—W. & S. 2.30	Capacity
Lightnin'	Frank Bacon	Daily character comedy	Aug. 26	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	\$14,000
The Mandarin	Brandon Tynan	Grim study of insanity	Nov. 9	Princess	West 39th	8.30—W. & S. 2.30	\$3,000
Mary	Jack McGowan, Janet Velie	Brisk and tuneful musical play	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
The Meanest Man in the World	George M. Cohan	Comedy of lawyer	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	Colorful oriental spectacle	Oct. 4	Century	Cen. Pk. W.	8.00—W. & S. 2.00	\$31,500
The Mirage	Florence Reed	Play of the primrose path	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	\$15,500
The Mob	Ian Maclaren	Galworthy play	Oct. 9	Neighborhood	Grand Street	8.30—No Mat.	
One	Frances Starr	Play of psychic power	Sept. 14	Belasco	West 44th	8.30—Th. & S. 2.30	\$10,500
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 48th	8.30—Th. & S. 2.30	\$7,500
Outrageous Mrs. Palmer	Mary Young, Henry E. Dixey	Comedy of temperamental star	Oct. 12	39th St.	West 39th	8.30—W. & S. 2.20	\$8,200
Pitter Patter	Ernest Truex	Pleasant musical comedy	Sept. 28	Longacre	West 48th	8.20—W. & S. 2.20	\$12,100
The Prince and the Pauper	William Faversham	Mark Twain's romantic comedy	Nov. 1	Booth	West 45th	8.30—W. & S. 2.30	\$11,300
Samson and Delilah	Ben Ami, Pauline Lord	To be reviewed	Nov. 17	Greenwich Village	Sheridan Square	8.30—W. & S. 2.30	First week
The Skin Game	Herbert Lomas, Josephine Victor	Drama of class conflict	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	\$9,400
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	Drama of love and hate	Aug. 17	Elliot	West 39th	8.20—W. & S. 2.20	\$12,800
The Tavern	Arnold Daly	Burlesque of melodrama	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	\$12,000
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	\$8,000
Thy Name is Woman	Mary Nash	Reviewed in this issue	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	First week
Tickle Me	Frank Tinney	Musical, hope-podge	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Tip Top	Fred Stone	Circus musical show	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Welcome Stranger	George Sidney, Edmund Breese	Jewish character comedy	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	\$19,000
The Woman of Bronze	Margaret Anglin	Emotional domestic drama	Sept. 7	Frasce	West 42d	8.30—W. & S. 2.15	\$12,000
Vaudeville	Elsa Ryan, Not Yet Marie	Sketch, revue		Colonial	Bway & 62d	8.00—Mat. Daily	
Vaudeville	Eddie Leonard, Gus Edwards Song Revue	Coon songs, dances and songs		Palace	Bway & 47th	8.00—Mat. Daily	

## Motion Pictures

Idols of Clay	Mae Murray, David Powell
The Life of the Party	Roscoe (Fatty) Arbuckle
The Furnace	Agnes Ayres, Jerome Patrick, Theo Roberts
Prisoners of Love	Betty Compson
Dinty	Wesley Barry
Over the Hill	Mary Carr
Way Down East	Lillian Gish, Richard Barthelmess

Domestic drama	Criterion
Character comedy	Rivoli
Drama	Rialto
Domestic drama	Capitol
Character comedy	Strand
Carlson's poem filmed	Lyric
Rural melodrama	44th St.

Bway & 44th	12 M. to 11 P. M.
Bway & 49th	12 M. to 11 P. M.
Bway & 42d	12 M. to 11 P. M.
Bway & 50th	12 M. to 11 P. M.
Bway & 47th	12 M. to 11 P. M.
West 42d	Eve. 8.30 Mat. daily 2.30
Bway & 44th	Eve. 8.15 Mat. daily 2.15



# STAGE NEWS OF THE WEEK

## A. E. A. WANTS "EQUITY SHOP"

### Players at Meeting Favor Barring All Non-Members from Casts

**M**ORE than 1,000 actors and actresses expressed their wish not to appear in casts or on programs with actors not belonging to the Actors' Equity Association at a meeting of the organization held Sunday afternoon in the grand ballroom of the Astor Hotel.

The proposal was made that a vote of the entire membership, numbering more than 10,000, exclusive of the Chorus Equity Association, be taken as to the adoption of the policy of an "Equity shop," a modification of the closed shop, and was greeted with applause. The putting into effect of the "Equity shop," it was explained by John Emerson, President of the Equity, would mean that no member of the Equity would be allowed to appear on a bill or in a cast with a non-member.

Both Mr. Emerson and Frank Gillmore, Secretary of the organization, insisted that the new proposal was not designed as an attempt to

force managers to employ only members of their organization, but that it did mean that certain companies would be all Equity or all non-Equity.

Balloting on the proposition will begin in about two weeks and will continue for a month.

According to an announcement made after the meeting, the council of the Actors' Equity Association will be given authority to enforce the Equity shop "when, where and against such group or classes of managers as it sees fit."

Thus, the council may decide whether only touring productions must all be Equity or any other class of production must be comprised of Equity members throughout.

The new ruling would affect more than 10,000 members of the Actors' Equity Association and 4,000 members of the Chorus Equity Association.

## South Gives Jean Moore a Cordial Welcome

That the South is appreciative of real ability is amply testified by the cordial greeting it has extended to Jean Moore who is heading the cast of "Buddies" on tour. The critics and the public have joined together in singing the praises of this gifted little leading lady.

"Jean Moore as Julie the French girl," says a critic in Augusta, Ga., "is not only a beautiful, vivacious and talented actress, but also possesses an exceptionally good voice and was encored many times following her song renditions last night."

Another critic writes: "Jean Moore as Julie, the little French girl was charming and it is impossible to see how anyone could have handled the part with more archness, tenderness and spirit. She was delightful all through."

## Give \$30,000 to Hospital to Endow Room for Stage Folk

Ethel Barrymore and her brothers, Lionel and John Barrymore, contributed a check for \$30,000 Friday to the fund for the projected Fifth Avenue Hospital. That sum will endow a room in the new hospital in perpetuity in the name of the Barrymores for the benefit of stage performers who may be in need of hospital treatment after the new institution shall have been erected by next July at Fifth avenue and 106th street.

## Helm Resumes Old Job

Carl Helm, who has been serving as a special press representative for the shows upon the Century Roof, returned to his former position with the Wilmer & Romberg producing firm. Helm will handle the general publicity and exploitation for all the Wilmer & Romberg productions, which includes the immediate producing of a farce, musical comedy and a drama. One of the new shows is entitled "Meet the Wife."

## Fay Completes Big Act

Frank Fay now in "Jim Jam Jems," has finished his elaborate vaudeville act "Justice," that he has been working on during the past year. The act will require some twelve people with scenery and novel lighting effect. Rehearsals will begin in about two weeks and when ready will be booked over the U. B. O. time.

## Marcin and Webber Plays

Max Marcin and L. Lawrence Webber are making preparations for the production of two plays. The first of these, "The Dim Light," is by Marcin himself and Louis K. Anspacher and will be presented in the Spring. The second play is the work of Zelda Sears. It is called "Welcome May."



DIANTHA PATTISON

Who is one of the principal reasons why "Adam and Eva" has been such a substantial success at the La Salle Theatre in Chicago, where it is now playing to deluged audiences



VIRGINIA CLARK

The vivacious little singer and dancer who is winning nightly applause for her clever work as "The Flapper" in "Jim Jam Jems," John Cort's new musical revue at the Cort Theatre

## Baggage Rates Not to Go Up

A proposal to increase the present rates for baggage cars west of the Mississippi River has been abandoned by representatives of the Transcontinental lines who held a convention in Chicago last week. Had arisen to confront the sponsors of touring attractions in that section of the country has been dispelled.

The proposal of the railroad men would have brought about a raise in transportation charges equal to fifteen full fare tickets over and above the present conditions, which provide for the purchase of twenty-five tickets before a baggage car can be obtained. This increase, had it gone through, would have brought about the cancellation of virtually every road booking west of the Mississippi.

## Fidelity League Increases Board of Directors

At a special general meeting of the Actors' Fidelity League this week in Henry Miller's Theatre, an amendment to the League's constitution was adopted, by which the Board of Directors was increased from twenty-one to thirty-three members. The twelve new members are: Kenyon Bishop, Lionel Braham, Ina Claire, Patricia Collinge, Curtis Cooksey, Arleen Hackett, Ben Johnson, Wilson Reynolds, Marguerite St. John, Frank L. Sylvester, Sidney Toler, Olive Wyndham.

## Arthur Pearson Active

Arthur Pearson is extending his managerial activities, and is now presenting a number of elaborate vaudeville acts. The first, which Mr. Pearson will offer, is seen at the Riverside Theatre this week, and is called "Dancing Round the World." Harry Miller and the Stewart Sisters are featured.

## Another Galsworthy Play

John Galsworthy's play of youth, "The Foundations," has been produced in London and is considered one of his real successes. It is rumored that this work will soon be produced in New York.

## BIG START

### N. V. A. Prizes Attract the Women

With the most memorable "drive" in the history of the National Vaudeville Artists Association now fully launched the returns for the initial start of the membership quest are amazing. From all sides new applications are pouring in, with the N. V. A. feminine supporters working day and night in an effort to win one of the handsome prizes offered by the club.

Secretary Henry Chesterfield was almost staggered upon the opening day—November 15—when the first of the "drive" membership reports were made. It looks as though the N. V. A. campaign to obtain several thousand new members is going over the top with a bang.

It is especially gratifying to the N. V. A. executives over the way the women are out to get members and make a bid for the prizes.

The prizes are not only handsome and varied but absolutely genuine and well worth working for.

There is unusual bustle, hustle and activity around the N. V. A. these days, with every man and woman upon the business and office forces working diligently to file the returns as fast as they come in.

## To Name Theatre the Cowl

One of the twin theatres being built for the Selwyns on North Dearborn Street, Chicago, will be named the Cowl, in honor of Jane Cowl, that firm's foremost star, playing there now in "Smilin' Through." It will be the first house in Chicago ever named after a woman star. She will open the house in a new play, which she and Jane Murfin are now writing.

## Theatre Assembly Social

The Theatre Assembly will have its first social day of the season Friday afternoon, November 19, at 2 o'clock, in the grand ballroom of the Hotel Astor. The program will include an act from "Because of Helen," with Alan Brooks and the company now playing at the Punch and Judy Theatre.

## Mliner Supervising

E. M. Mliner is supervising architect with the Thos. W. Lamb offices. He is now supervising the plans for the new Marcus Loew State Theatre at 45th Street and Broadway. It was Mliner who supervised the N.V.A. building and also had an important hand in the new Capitol Theatre structure.

## Farnum a Manager

It is not generally known that William Farnum, film star, is interested in the production of plays for the speaking stage, but it's a fact. He is half owner with George C. Tyler of the revival of "Erminie," which opened in Baltimore Monday night.

## "Bright Angels"

"Bright Angels," a new American comedy by Lelia Chopin Hattersley opened Thursday night in Syracuse.



# STAGE NEWS OF THE WEEK

## IS THAT SO!

**L**AURA WALKER, actress, reported as having married Francis R. Mayer, capitalist and yachtsman, has denied that a wedding had taken place. She admitted an engagement, but said no date had been set.

George Rasley, tenor, will go to London to sing in the new Cochran revue.

Helen Gunther, formerly of "The Little Whopper," will join "Tickle Me" Nov. 22.

Fred Stone and Teresa Valerio are singing a new song called "I Don't Belong on a Farm" in "Tip Top."

F. Gatenby Bell has been appointed general stage director for William Faversham.

Burton Holmes began his series of travelogues last week in the circuit of cities which includes Philadelphia, Pittsburgh, Washington and Newark.

Doris Mitchell, last seen in New York in "I Love You," has been engaged for an important role in "June Love."

Evelyn Smith has been appointed general understudy for "The Girl in the Limousine" company, playing the south, for going on in Atlanta on short notice.

Delysia, appearing in "Afgar" at the Central Theatre, has decided to drop the Alice from her name for all time for publicity purposes.

Marguerite Maxwell, formerly a Ziegfeld beauty in the Follies and Roof Revues, and one of the latest of the clan to take up work in motion pictures, holds certificate of flight No. 880 for an air journey over Atlantic City in a Curtiss aeroplane.

G. P. Huntley, the English comedian, having recovered from his recent illness, has returned to the cast of "Hitchy-Koo, 1920."

Ernest Truex will enter the cast of "Pitter Patter" next Saturday night.

E. E. Rice has arranged to bring Erik Bye, the Norwegian baritone, to this country soon. He will sing at the Capitol first.

Herbert Standing, Jr., playing in "The Outrageous Mrs. Palmer," has been appointed to the Executive Committee of the British Great War Veterans of America.

Malcolm Barrett and John Leslie have been added to the cast of "The Spider," in which the Shuberts will present Robert Warwick at the Broadhurst Theatre November 22nd.

Mildred MacLeod, who is the double for Ruth Findlay in "The Prince and the Pauper," has been promoted to the post of understudy for Miss Findlay.

Georges Flateau, the Franco-American actor, has written a mystery play called "Uncovered," in which he will act this year.

Fokine and Fokina, the Russian dancers, who are making their first American tour under the management of Richard G. Hernden, will be seen for the first time this season in New York at the Metropolitan Opera House next week.

Rachel Barton Butler's new comedy, "Mom," will be presented in New York shortly with a revised cast.

Charles Dalton has been engaged to play the leading male role in "Wake Up, Jonathan," the comedy by Hatcher Hughes and Elmer Rice, in which Mrs. Fiske will appear as a star under Mr. Harris' management.

Edw. G. Robinson, who just closed in "Poldekina," is in the cast of "Sampson and Delilah" at the Greenwich Village Theatre.

Norval Keedwell is at present appearing in George M. Cohan's production, "The Meanest Man in the World."

Louis Albion is appearing in Eugene Walter's play, "The Toy Girl."

Fritz Leiber, inaugurated his stellar season as a Shakespearean player in Chicago. He has his New York season at the Lexington Theatre commencing December 27. He is presenting a repertoire of seven plays the first season.

Nathaniel W. Finston, for the past three years musical director at the Capitol Theatre, has joined the New York Concert League.

Lew Fields occupied a box at the Park Theatre Tuesday night as the guest of Helen Hayes, who is appearing in "Bab." Mr. Fields "discovered" Miss Hayes and he gave her her first part on the stage in "Old Dutch."

Lester Lonergan has been made general stage director for William Harris, Jr.

Alma Tell has joined the cast of "When We Are Young." Miss Tell will be seen in the role opposite Henry Hull.

Bob Nelson and Frank Cronin made their first appearance in "Broadway Brevities" last Monday night.

### Equity Ball

The Actors' Equity Association holds its Annual Ball this year at the Hotel Astor, Saturday, Nov. 20. A large committee, numbering over two hundred representative theatrical folk, is in charge of the affair. That Sam Harris, President of the Producing Managers' Association, was the first one to buy a box is taken by some as an indication of the increased entente cordiale between Equity and the managers.

### Bohemians, Inc., Plans

Morris Green, one of the managing directors of the Bohemians, sailed Wednesday on a tour of inspection of several months' duration which will take him to England, France, Spain and Italy.

The Bohemians have already obtained the rights to a new English musical play, and it is the intention of Green to bring the entire London company to New York for its local presentation before the season is over.

### Marionettes in "Rip"

Tony Sarg will present his Marionettes in a dramatization of "Rip Van Winkle" at the Punch and Judy Theatre for thirteen afternoon and morning performances beginning December 13. The morning performances will begin at 11 and the afternoon at 3 o'clock.

### New Play at Broadhurst

At the Broadhurst Theatre next Monday evening Lee Shubert will present a three star combination composed of Henry Hull, Alma Tell and George Marion in Kate L. McLaurin's new comedy, "When We Are Young."

### KLAW'S TWO

### NEW THEATRES

### Producer to Erect Two Houses in West 46th Street

Marc Klaw, President of the Marc Klaw, Inc., theatrical producers, has bought from the Astor estate a plot on the south side of 46th Street, between Broadway and Eighth Avenue, upon which two new theatres, a roof garden and a twelve-story office building would be erected.

Two and one-quarter million dollars are said to have been involved in the transaction.

One theatre is now under construction by the Klaw interests. It adjoins the plot has just purchased, and will be ready for occupancy by February of next year. The office building will house music publishing concerns and theatrical agencies.

### Burns Mantle's Book

A book edited by Burns Mantle, dramatic critic of the Evening Mail, has just been issued by Small, Maynard & Co., of Boston, bearing the title of "The Best Plays of 1919-20." The aim of the book has been to cover the activities of the theatrical season in New York.

A complete list of the plays produced in New York last season, with their casts and paragraphed synopses of their stories is printed, and there are also chapters on the London and Paris seasons.

The body of the book contains excerpts or descriptive synopses of the ten best plays of the year.

### New War on Speculators

Under orders from William H. Edwards, Collector of Internal Revenue, every theatre in the city is saving stubs of all theatre tickets, so that it will be possible to check up on prices charged by speculators in excess of box office rates and determine whether or not the tax imposed by Federal law is being paid.

### Season of Opera Comique

A season of French opera comique and light musical comedies will be inaugurated at the Belmont Theatre, commencing Dec. 28, under the auspices of the Cercle d'Art Francais. The season calls for a period of fifteen weeks. The first attraction will be "Josephine."

### New Earl Carroll Play

Earl Carroll will present a new three act comedy-drama, "Daddy Dumplings," at the Republic Theatre next Monday night. It is the joint work of George Barr McCutcheon and Mr. Carroll. Maclyn Arbuckle will head the cast, which includes Louis Kimball, Andrew Lawlor, Jr., Florence Filnn, Olive May, Dan Dawson and Madeline Murphy.

### "Rollo" at Punch & Judy

Clare Kummer and her latest comedy, "Rollo's Wild Oats," will take possession of the Punch and Judy Theatre following the present engagement there of Alan Brooks's play, "Because of Helen." The opening date has not been decided upon.



**ALICE BRADY**

Popular star of both the stage and in "Anna Ascends." Miss Brady the screen who has started on tour is also a star in Realart pictures

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.



**DORIS MAY**

*Winsome little film star who has won a host of friends by her work as co-star with Douglas MacLean in "The Jail Bird" and other Paramount pictures.*

DRAMATIC MIRROR



# AT THE BIG VAUDEVILLE HOUSES

## OLD FAVORITES

### AT THE PALACE

#### Vera Gordon Is Headliner of Well-Balanced Bill

Virtually all the acts at the Palace this week, with the notable exception of *Vera Gordon*, are old favorites, but they return with many changes in business and costumes. The bill is exceedingly well balanced. The opener is offered by the *Four Lamy Brothers*, for whom midair has no terrors. They shoot through space, turn flip-flops and perform other dangerous feats with calm indifference not often equaled.

The *Big City Four* is a pleasing quartet, but somewhat old-fashioned in its routine and selections. Their numbers include *The Rose of Old Virginia* and *Dardanella Blues*. *John B. Hymer* returns with his popular act, "Tom Walker in Dixie." He is, of course, the life of this comic fantasy and he gets every single laugh he sets out to get. His comedy, however, is occasionally gruesome and ranges from the electric chair to the sacred and the diabolical.

A refreshing bit of original travesty is presented by *De Haven and Nice*, whose droll expressions, novelty opening and realistic assistant are very funny. Their balloon dance is a 99 per cent pure hit. *John E. Howard* presents his new edition of the melodious "Chin Toy," with the sprightly *Chong and Rosie Moey*, *Zasa Ehrick*, *Adele Yost*, *Jack King*, real Chinese and really beautiful girls. The settings and costumes are very handsome and the living pictures bear comparison with those of the Follies. The apache dance and the female impersonation are emergent features. The rest of the credit goes to *Howard*, who makes a complete act of the encore by singing many of his justly popular song hits, with new costumes worn by belles of other days.

*Margarita Padula* quickly gains appreciative attention after the intermission. She is an accomplished entertainer, refined and clever. Her whistling, singing and piano playing are high class. *Vera Gordon* duplicates the sensational hit she made in "Humoresque." Her act has been made more compact and swifter, and it runs now with great smoothness. As usual, *Miss Gordon's* varying powers as an emotional artiste and comedienne move the audience to tears and smiles. That she is well beloved in person as well as on the screen was indicated by the fact that she received ovations at both the opening and closing of her act. *Stanley Price*, in the difficult part of the son, is exceptionally good. The other members of the cast fit well into their parts.

*Kramer and Boyle* sing, joke and flirt with the spotlight to the great satisfaction of the audience. They feature *Broadway Rose*. Their curtain calls are very numerous. *El Rey Sisters*, assisted by *Murray Mencher*, pianist, end the show gracefully with a costumed skating dance series that is very entertaining.

All in all the show is a good one with enough variety to please everybody.

SOBEL.

## Vera Gordon Headlines at Palace— Many Dancing Acts at Riverside— Colonial Celebrates Anniversary Week Adelaide and Hughes at Alhambra



HOWARD GUYAUX

Whose newest song, "He's Just That Kind of a Guy," has been published by the Metropolitan Studios, Chicago. He was born in Point Marion, Pa., where he resides now. As he had planned to study law, he entered the Kiskiminetus Spring School, but after graduation he decided that law was not the career he wanted to pursue after all, and did not enter college. The writing of poetry had become evident as his paper vocation.

### DANCES GALORE AT RIVERSIDE SHOW Everything Runs to Terpsichore at Uptown House

The dance is the thing at the Riverside this week. In fact the show is lopsided with dancing, with nearly everybody on the bill taking a fling at some sort of a terpsichorean conception. And the funniest part of all was that the audience figured it was a good show and that none of the dancing turns conflicted.

*Jack Rolls* and *Ruby Royce* opened the bill and stopped it short with their clever dancing, throwing in originality, acrobatics and a modern style that won big favor. They are capital dancers, with *Miss Royce* having a distinctive manner of stepping that enhances the value of the turn. *A. C. Astor*, ventriloquist, was second and entertained. *Franker Wood* and *Bunee Wyde* presented a new offering that smacked with travesty and which was well received.

*Gertrude Vanderbilt*, with *Dean Moore* at the piano and also lending invaluable stage support, scored a big success with a new turn. Another new act was that of "Dancing Around the World," with *Harry Miller* featured. It's entertaining, classy, artistic.

After intermission appeared *Bert Errol*, with songs and an attractive wardrobe, *Errol* registering his usual success. *Mr. and Mrs. Jimmie Barry* were the big laughgetters of the show, *Jimmie* and his inimitable

Rube comedy making the biggest kind of a hit.

Notwithstanding the deluge of dancing turns, the *Ford Sisters*, *Mabel* and *Dora*, assisted by their own orchestra, held everybody in, with the wonderful dancing of the girls evoking genuine enthusiasm. The *Fords* are big favorites at the Riverside and they are one of the surefire hits.

MARK.

### ANNIVERSARY WEEK AT THE COLONIAL Sarah Padden, Elizabeth Brice and Fay Marbe Please

Anniversary Week at the Colonial brings forth an excellent array of talent.

*Gould* and *Howard* opened with roller-skate dancing, energetic and difficult.

*Vincent O'Donnell*, the "Kid McCormack," won a big ovation, and his new act was a sure fire hit.

*Charles O'Donnell* and *Ethel Blair* offered "The Piano Tuner"—a noisy affair, consisting mostly of trick falls, grotesque clothes, and shrieks from the audience.

*Fay Marbe*, accompanied by *Tom Tucker* at the piano, displayed vivacity, a considerable willingness to please, and interestingly filled silk hosiery. She used *Nighty Waltz* and *Land Where Sweet Daddies Grow*, and received an armful of chrysanthemums.

*Phil Baker* (who can't sing, but had gained confidence from standing in the wings) caused a flutter among the feminine hearts, and twinkled his way into the good graces of everybody. *Phil* warbled *Lovers' Lane*, *Tired of Me*, and a "friend" in the box sang *Honolulu Eyes*.

We liked *Sarah Padden* in the playlet, "The Cheap Woman," especially her voice, and it would be interesting to see her in something a bit more worth while.

*Elizabeth Brice* in *Songs and Satire* with *Ned Norton*, *Leo Minton* and *Charles Febré*, has a new act which was cordially received. *Miss Brice* sang *Tomboy Girl*, *Sweetheart Blues*, and *The Japanese Sandman*. *Norton* sang *She Gives Them All the Ha, Ha*.

*Handers* and *Mellis* danced and juggled derbies in a startling manner.

*Beth Beri*, assisted by the clever chaps, *Jay Velie* and *Paul O'Neill*, presented a dainty dancing act, tastefully staged and exceedingly well done. *O'Neill* sang *Avalon*.

*Davis* and *Pelle* closed the enjoyable bill with equilibrium. CONN.

### ADELAIDE & HUGHES AT THE ALHAMBRA Exceptionally Good Bill at Harlem House

There is an exceptionally fine array of talent at the big Harlem vaudeville house this week.

*Jack Hughes Duo* and his fair partner play a variety of instruments—and play each one well.

*Duval* and *Symonds* have "Their First Quarrel," much to the enjoyment of the audience, inasmuch as it is a laughable argument with a clinging kiss at the end.

*Buckridge & Casey* radiated animation, and both were in splendid voice. Their Fan-Tan songs were vociferously applauded.

The lines printed on the drop used by *Quinn and Caverly*, in "Lots for Sale," a rural comedy skit, convulsed the audience with laughter, but distracted attention from the very good verbal comedy offered by these two lusty comedians.

"When 'Love Letters' was announced many in the audience looked forward to seeing their favorite, *Charles King*, and were much disappointed to find that he had abandoned the act. But the mischievous comedy of his successor, *Skeet Gallagher*, and the very decided prettiness and talent of the feminine members of the cast compensated for *Mr. King's* absence.

*Sybil Vane*, the little Welsh prima donna, on her first visit to the Alhambra, sang her charmingly simple and unaffected way into the hearts of the Harlemites.

*Adelaide & Hughes* took the audience by storm—*Petite Adelaide* dancing with her usual incomparable grace and sparkling vivacity—at times a dainty fairy, clad in rainbow colors, again a saucy Parisienne and lastly a beautiful mechanical French doll that engages in a pantomime dance with an enamored Toy Soldier—the versatile *Mr. Hughes*.

*Mayo & Allman*, although their turn is misnamed "Broadway Gossip" are amusing and original, and *Bohn & Bohn* close. ELITA.



ADDA DYE

Author of the song entitled "When I Hear You Call, Joan," a ballad with a strong appeal. *Miss Dye* lives at Richmond Dale, Ohio, and her close touch with nature through a life in the country has served her to good advantage in the writing of poetry. She is also gifted as a musician and an artist. *Miss Dye* has had the benefits of a sound education, a thing that is difficult to attain in many rural communities.



## NEW VAUDEVILLE ACTS

## Gertrude Vanderbilt Enters Comedienne Class

Gertrude Vanderbilt is at the Riverside this week in a new act. She is assisted at the piano by Dean Moore who in the new Vanderbilt turn is more than an accompanist. He enters intermittently into dialogue and has several "bits" which make him an important member of the act. Barring apparent hoarseness, Moore did well and proved an excellent foil for Miss Vanderbilt's style of work. As she unfolded her new offering we found Miss Vanderbilt considerably changed. First of all she has stage maturity but notwithstanding has lost none of her pep and vivaciousness. She is showing a decided aptitude for the recognized class of comedienne, is discarding her dancing routine and devoting the time to a combination of stage didoes. Miss Vanderbilt had a simple frock for her entrance but discarded it for a more abbreviated pattern during the middle of the turn. She isn't dancing her head off by a long shot. She has outlined a different campaign of vaudeville endeavor. Her opening is a special affair with Miss Gertrude singing "I'm the only one of the Vanderbilts in vaudeville." What proved a surefire number for Miss Vanderbilt was the song "I can have it if I like it and I like it; it's good." Moore sang *Everybody's Buddy* to his own piano accompaniment. Applauded, Miss Vanderbilt leaned back upon the old soubrette's standby—a song where the singer appeals to the men down front to be nice to her. *You Can't Believe Them* number was done with Moore, the pair showing what happens during certain years of married life. Also embracing the vacation of the floor walker and the ribbon counter girl who posed as "the real" at the seashore. There was also a snap number with the chorus line re-

fraining that the men are getting more like the women and the women like the men which depends upon its lyrics more than anything else. For an encore Miss Vanderbilt offered *Oh That Ripe Old Age* which had a line about old birds making love to girls, the exact wording being "It doesn't harm the chicken but it does the old man good," brought roars of laughter. The Vanderbilt act is bound to establish Miss Gertrude as a sure-enough comedienne. Just give her time and bookings. MARK.

## Vincent O'Donnell a Singing Single

It is not surprising that the youthful Vincent O'Donnell should try it alone. He has always been the outstanding hit of the *Gus Edwards Revues*. This bright-eyed chap has a most winning personality, along with a clear soprano which he knows how to use to advantage. He opens his single with a parody to the effect that if the act doesn't make a hit he will "blame it on Freckles." Then follows *Feather Your Nest*, which seems to be vastly popular. *Pretty Kitty Kelly* was not so good, and might better be replaced by something newer. *Irish Mother Of Mine* wins another big hand. He changes to a clown costume and sings an aria from *Pagliacci* "as Caruso might sing it" but never would! However, the boy has considerable skill in using his fine voice, and his popularity is unquestioned. The applause was deafening.

CONN.

## "Dancing Around the World" Is Big Classy Act

Heading the big dancing revue, "Dancing Around the World" is Harry Miller, recognized as one of the American stage's best dancers. In this new offering he not only makes numerous changes of wardrobe but works especially hard at dancing. Miller appears to have improved wonderfully and the entire act was unusually well received. There are some pretty girls, shapely too and a wealth of wardrobe as well as a cleverly conceived idea for a big, classy act, which all told should receive the highest form of encouragement from the Keith bookers. Leon Errol staged the act and did a fine job of it. There is special material and special songs, with lyrics by Ballard MacDonald and music by Louis Silvers. There are dances befitting the different countries presented, with a lavish scenic layout to also make impressionable the country desired. One of the biggest features was the Spanish number which has a real production swing. It's one of the nicest acts that has come to vaudeville in many a day. It's colorful, lively, musical, beautifully dressed and diversified, with Miller doing some wonderfully clever dancing. The girls also lend admirable aid, two of them having harmonious voices which were heard to advantage upon one number. Throughout speed is maintained, with the closing ensemble out of the ordinary run of "girl acts." The Riverside audience Monday afternoon enthusiastically received the act and voted it an emphatic hit.



ALBERTA HUME DE FOREST

Poet and song writer, whose latest song, "Where the Rhododendrons Bloom," has been published with great success by the Riviera Music Co. of Chicago. John Philip Sousa has included it in his programs this season. Miss De Forest is a native of Indiana. She is a graduate of De Pauw University and a member of the Kappa Alpha Theta Sorority. The De Forest family came to America in the Colonial days and were among the first settlers of southern Indiana.



ZELMA C. MANDAH.

Who has made a success of her very first effort at writing lyrics for songs, a number entitled "Were You Not Near." Encouraged by her first success, she has since written other poems. Miss Mandahl, though now a resident of Sedro-Woolley, Washington, was born in the middle states, one of a large family of children. Her parents were very modestly fixed financially, and it was necessary for them all to shift for themselves at an early age. Hard work has brought its reward to Miss Mandahl, however.

## MORTONS ATTRACT ROYAL AUDIENCES Big Week Uptown for Sam and Family

Up in the Bronx the Mortons from Daddy Sam and Mama Kitty down to the youngest of the family are mighty big favorites.

Of course Father Time caused changes, with Sam and Kitty taking the babies, Martha and Joe now grown up, into an act with them, Paul Morton doing a double with Naomi Glass, while Clara struck out on her own. But this year the Keith bookers are putting the different Morton acts upon the same bill and making it a two-ply combination of a Morton reunion and a "homecoming week for the Mortons." Needless to add that individually and collectively the Mortons were a large-sized hit. In addition to the Mortons the bill rounded out good entertainment. Hurio offered a ring act and did some amazing feats in midair with ease and grace and won substantial applause. Boyce Coumbe, with Burton Brown at the piano, sang entertainingly.

The Porter J. White offering, a sketch entitled "Scandal," by Oliver White, held close attention and proved not only a well-written act but was capably played. Pleased greatly, Rena Arnold has had a number of partners of the male specie within the past few years but in Harry Lambert she appears to have obtained a team-worker that works harmoniously and advantageously. The act is the same that Miss Arnold offered formerly with Mr. Allman.

A big laughing hit was registered by Lydell and Macy in "Old Cronies," with the amusing vets played characteristically by Al and Carleton.

There was no denying the succession of hits scored in turn by Clara Morton, Morton and Glass and the Four Mortons, Sam, Kitty, Martha and Joe. MARK.

## NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Tom Boy Girl	Elizabeth Brice
Sweetheart Blues	Gertrude Vanderbilt
You Can't Believe Them	Phil Baker
Lovers' Lane	Vincent O'Donnell
Honolulu Eyes	
Feather Your Nest	

## CHICAGO—MAJESTIC

## Annette Kellerman Is Principal Attraction

There is a top notch bill at the Majestic this week. It sparkles with laughter and song, with good jokes and good dancing, and the Monday afternoon crowd injured its palms with enthusiasm.

Lorimer Hudson & Co. start the jollity with some excellent feats on bicycles and at their heels come Bartram and Saxton, sleek, good looking chaps who lift rich full voices in delightful song. Elsie Pilcer and Dudley Douglas are smart and graceful, but if Miss Pilcer could be persuaded to extract the squeak from her voice she would gain more favorable comment. Jack Osterman follows and receives the ovation of his young life. He is suave and snappy and immaculate and presents some very infectious comedy. Then there is Solly Ward and company in a satirical comedy called "Babies," which evokes heartfelt roars, and after them Joe Laurie, Jr., retains the floor during fifteen minutes of naïve and artless chatter.

Annette Kellerman of course has the lion's share of the calcium and is as charming and capable as ever with the efficient assistance of Alton and Allen in clever dances, Sid Lewis, a side-splitting comedian, and Oakes and Delour, an excellent dancing team. Joe Cook, "the one man vaudeville show," follows with his usual versatile program, and Alexander Brothers and Evelyn effectively close. SELDEN.

## CHICAGO—PALACE

## Sophie Tucker Scores Another Triumph

Sophie Tucker more than repeated her successes of previous performances at the Palace Monday afternoon. To her already wonderful repertoire she has added two new home-run numbers, *Broadway Blues* and *O-Hi-O*. Her jazz band was there with added zest and offered a few numbers by themselves, including *Japanese Sand Man* and *Avalon*. All went big. Miss Tucker is particularly proud of the fact that her band is the first to offer the famous Jewish lament, *Eli, Eli*, through the pipes of jazz.

George Kelly, star of a flock of big shows, flashed brightly in a mirthful skit written by himself, called "The Flattering Word." Dainty Marie (Marie Meeker) offered some daring stunts on a pair of rings, "Venus of the Air" fits her perfectly. Frank A. Burt and Myrtle Rosedale in "The Substitute" are screamingly funny. Some bad harmony by way of the flute is largely responsible for the success of the act. Fred La France and Joe Kennedy pretend at times to be funny, but an antique shop would be a good market for some of their stuff. Lyons and Yosco play

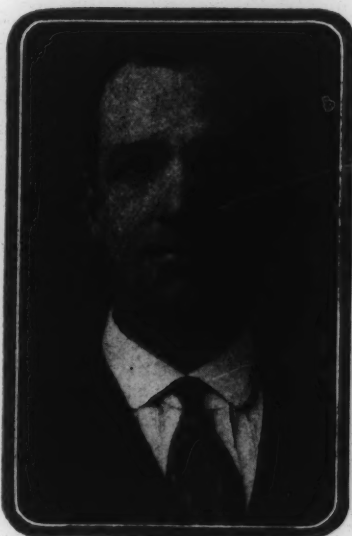
(Continued on page 984)



# In the Song Shops

BY MARK VANCE

## McKiernan, Spencer and Hagen Join Forces—New Homes for Publishers in Theatre Building—Green and White Band a Hit



RICHARD MONCURE

A promising young writer of song poems and other forms of verse who is having splendid success in the field of lyric writing. Three of his songs have been accepted for early publication. Mr. Moncure was born in Fredericksburg, Va. Being one of eleven children, he was naturally denied the advantages of an education, but through his own persistent efforts he taught himself the thing he wanted most to know—how to write poetry.

A NEW combination has been formed that should have all kinds of success in its proposed line of endeavor. The new organization comprises Joe McKiernan and Norman Spencer, writers of such big song hits as *Cuban Moon*, *Gra-na-da*, *Now and Then*, *Don't Take Away Those Blues*, *Slow and Easy*, etc., and Milt Hagen. This trio announces that it will write musical productions. There is sufficient talent in the new frame-up to furnish Broadway with at least a half dozen success a year. Messrs. Hagen and McKiernan recently returned from California where they have been engaged on the libretto and lyrics of a comedy that is said to be a whale of an idea as to originality. Messrs. McKiernan, Spencer and Hagen are three bonafide Californians and are still in the twenties. Hagen has produced several shows in the far west. He was the New York executive for a western pub-

### Best Selling Music Rolls

**AEOLIAN**—Waltz, Alabama Moon (4085), Erelbach and Milne; As the Years Go Drifting By (Marimba Waltz), Brooks and Milne (4047).  
**Q-R-S**—The Love Nest (10092).  
**REPUBLIC**—Fox trot, A Young Man's Fancy (52326), Bellcamp.

lishing house. He is co-author of *Kinky Inky*, a novelty song just accepted by the Jerome H. Remick Co. He is also co-writer of *When You Say Good Night*, written in collaboration with Louis Weslyn and which will be published by Sherman & Clay, publishers of *Whispering*. The work of McKiernan and Spencer

has attracted widespread recognition. They have written no less than five "naturals" in one season. We feel sure that the newly organized trio will more than make good right off the reel.

### Years ago the music publishers Were Mightly Glad

they had any kind of a place to hang their hats, with some of them having only holes in the wall or desk room in offices, but they conducted their business just the same and longed for the day when they would have large, handsome, commodious offices of their own. But Dame Fortune decreed that upward to Times Square should the music publishers wend their song making and song boosting ways, with a number establishing their own headquarters while others took what they could rent or lease. But now comes an announcement from the Marc Klaw offices which indicates that Marc Klaw by his proposed building of a huge structure on the south side of 46th Street between Broadway and Eighth Avenue is to have plenty of

### Best Selling Sheet Music

**FOX TROTS**—Avalon, Remick; The Love Nest, Harms; Just Like a Gypsy.  
**BALLADS**—Broadway Rose, Fisher; Whispering, Sherman-Clay; Tired of Me, Berlin.  
**WALTZES**—That Naughty Waltz, Forster; Honolulu Eyes, Feist.

permanent office room for the publishers now operating in less pretentious and inadequate quarters. Mr. Klaw has purchased from the Astor Estate a plot 225 x 100 and proposes the erection of two new theatres, a roof garden and a twelve-story office building. The new building will cost approximately two and one-quarter million dollars. Upon the proposed site a number of houses that will come down already house some of the music publishers but they are of ancient structure while the new Klaw home will give them more modern and approved accommodations.

They are causing town talk

### At Healy's Restaurant

by their pleasing musical entertainment. How come? No more and no less than the Green and White Band of musicians that keep right up to date and play what the Healy patrons delight in hearing and just the very numbers they crave for dancing. J. Woodward is the director. Some leader. Also a recognized composer. Has written several successful selections including *Daisies That Bloom On Broadway* and *Honeymoon*. Woodward and his band have been at Healy's for two

months. Immensely popular. The organization comprises Director Woodward, pianist; Charles Holdsworth, banjo; Charles Moritz, saxophone; Ralph Hertz, drums. Jack Newmark tells us that Woodward's Green and White Band is a bear for harmony, a volcano on volume and a whale on quality and a mountain for quantity.

F. W. Clement is quite a traveler.

### He's with Roat

the Charles E. Roat Music Company of Battle Creek, Mich. Roate's Sales and Advertising Manager and thoroughly cognizant of the demands of the music trades. Just completed a big trip through the East. Called upon numerous dealers. Made friends. Boomed Roat and Roat songs for all he was worth and upon his return to Battle Creek reported tremendous sales for all Roat numbers including *Gypsiana*, *How I Love A Summer Day*, *Bye Bye Land*, *One Night When Sorrow Burdened and Gloaming*. When he was in New York Mr. Clement arranged for *Gypsiana* to be reproduced by both player roll and phonograph record manufacturers. Other Roate numbers are to follow later.

In distributing bouquets of praise to orchestras in the vaudeville houses we must say a good word right here for Nat Kamern and his capable

band of musicians at Keith's Royal Theatre. Nat is always doing his best and bends every effort to work "with" and not "against" the vaudevillians playing Al. Darling's house.

### IS THAT SO!

Orchestrations of *Rose of China*, the Riviera Company's big hit, are now ready. Riviera is located in the Chatcau Theatre Building, Chicago.

Forster has some new boosters for its *Naughty Waltz* and other sure-

### Best Selling Records

**AEOLIAN**—Fox trot, Can You Tell? (14106); song, Japanese Sandman (14102), Crescent Trio.  
**COLUMBIA**—Fox trot, That Moanin' Melody (A2999), Paul Biese Trio; song, Avalon (A-2995), Al Jolson.  
**EDISON**—Fox trot, La Veeda (50684), Max Fells Orchestra; song, Close to Your Heart (50-681), Gladys Rice.  
**VICTOR**—Fox trot, Whispering (18690), Paul Whiteman Orchestra; song, Tired of Me (18692), Henry Burr.

fire hits. Abe Olman has just appointed Joe Bennett professional manager for the Forster offices in Chicago. Bennett was formerly with the Windy City branch of the Witmark firm.

The Southern writer, Mrs. M. E. Henry-Ruffin, has just completed a new song which has been set to a stirring marching air, by Ethwell Hanson and will be published at an early date by the Riviera Music Company of Chicago. The song is entitled *Let's Help to Set Old Ireland Free*.

Tommy Gray's success is growing. Maybe off of the royalty of *That's How You Can Tell They're Irish* he will buy a new fur coat now that reduced prices are in vogue.

Now on our Honor Roll. Bert Kalmer, Jr. Ten dollars has been donated by him to help Damon Runyon's Christmas affair for poor kids.

Mose Gumble, having made the South safe for Witmark's list of hits, is now burning up railroad space toward the Pacific Coast.

According to Fred V. Bowers his ballad *Will You Love Me Darling When I Am Old?* is one of the biggest hits of his new song revue.

Leew Rose is one of vaudeville's sweetest singers. And he sure warbles *Tired Of Me* to immense applause returns.

Murry Bloom is receiving congratulations. It's all on account of his new job. He has left Harry Von Tilzer and is now attached to the Jerome H. Remick staff. He has already put his personality and pep into boosting the hits on the Remick list.

A number of pleasing songs are "exclusive" for the new Harry Miller act which is at the Riverside this week. One is *Castles In Spain* and another is *Virginia Lee*, the latter sung by two girls. Both have haunting melodies.

For the present Belle Baker and her inimitable songs are missed from vaudeville. Miss Baker plans to return to vaudeville.



AMELIA SCHOLL

A native of Long Island City, N. Y., and now a resident of New York City, Mrs. Scholl is the writer of several songs, among them being "The Little Wanderer" and "Our First Flag Day." In her early youth she was ambitious to study music, but her mother did not see the wisdom of it. After her marriage she came to New York to live in order to be nearer her husband's business.



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I really can't blame him, for that very evening a connoisseur had complimented me on my necklace. You see, he sold them to me for \$18,000—so naturally I thought they were Orientals—in fact, the jeweler thought he had given me the genuine necklace.

Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

Who wouldn't be perfectly delighted with them? They are fascinating. They have all the exquisite coloring of the deep-sea pearls. Sometimes they look fairly liquid, they're so full of subdued lights and shifting tints.

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# Fay Marbe Is Ambitious

By Mark

**A**MBITION—that Golden Fleece of the stage youth—has wrapped its famous cloak tightly around the youthful Fay Marbe who longs to see the day when she will be a film star. Not that the charming Miss Marbe hasn't tasted of the sweets of success both on the stage and the screen but she isn't satisfied by a long shot. That Miss Marbe means everything she says about her ambition to climb as high as she can.

## Upon the Pinnacle

of picture fame is attested by the flash in her large fiery eyes and the eager, dynamic way in which she expressed the desire to attain a stellar niche in filmdom. But Miss Marbe in her search for this high point of vantage and rank realizes that it can only come by dint of hard work and constant application to the pursuit of the one, big happiness her little heart craves for. To many a girl it would suffice if she had acquired an unmistakable success in musical comedy, the pictures and vaudeville where she is now making the biggest kind of a hit.

That she has the personality and looks that are worthwhile are best adduced from the neighborhoods where she has been received with enthusiastic acclaim and vote of popularity; theatres that are known to have what the vaudeville vernacular knows as "tough audiences" and where the "razz" and "penny throwing" have broken many a female entertainer's heart. But Miss Marbe has gone from one to the other and made good in a way that has brought a smile of satisfaction to the house booker and manager. She played the Alhambra election week and as she uses a number that lays her open more or less to "kidding" the boys in the gallery voiced their approval "for" and were not put down in the column as "against." Miss Marbe caught the holiday spirit and laughed jocosely at the spirit in which the upper tier contingent joined in on several bars of the chorus of one of her songs. But Miss Marbe has youth—is fairly alive with it and as she has a comely face and an attractive figure and knows just the kind of stage outfits to wear to catch both the masculine and feminine eyes, the answer is all in her favor. And how she works! A butterfly of kaleidoscopic colors one minute and a whirling, graceful exponent of the art of terpsichore the next.

It is a treat

## To Watch Miss Marbe's Eyes

when she is speaking. Those optics are magnetic and fascinating and as full of expression as an election landslide. Her eyes dance and sparkle as she waxes enthusiastic about the things dear to her heart and of the big thing in life she hopes to attain before Father Time brands her with old age. But now she seems to exude perpetual youth and backs it up with a dynamo of activity and

meaning that is bound to bring a realization of her ambition. We enjoyed Miss Marbe's personal delight in telling us of the incident that brought about her first stage appearance. "It all happened at an Allied Ball that was given in Madison Square Garden where I had been chosen to lead an Oriental pageant. I received congratulations galore and among them was the suggestion from an admiring friend—one who knew what stage success meant—that I should try and win fame upon the 'spoken stage.' It was like a dream but eventually the offer came and the man who was responsible for it was William Elliott. He asked me how I would like to have a part in 'Oh Boy' and if I felt equal to a little speaking part. It came to pass that I found myself in real stage company at the Princess and I can assure that I found 'it' loads of fun. I just couldn't take the idea seriously yet as I went on the stage appealed more and more and I realized that my die had been cast. The show was at the Princess for a season and then moved to the Casino. Then came my picture opportunity.

"The films won me completely

## And One of My First Assignments

was with the Vitagraph with Earl Williams. It was an experience that was most interesting and I really entered into the work with every determination of making good. While I feel satisfied that I have not done so badly in both my stage and film endeavor yet I am not contented to 'let well enough alone.' I want to do something big in pictures—attain stardom—which is not impossible but which opportunity has not yet crossed my path. But if youth, perseverance and work are part of the battle then I shall succeed for I am ambitious enough to keep everlastingly at it. It may sound egotistical and it may sound like the loud notes of a braggart's horn but I am not afraid to tackle the job. Bigger tasks than that have been accomplished. The greatest and biggest of all successes have come from improbable and seemingly impossible angles. What isn't worth fighting and working for in professional life isn't worth having. So I am determined to fight and work and as I have a mighty good prop in my mother who is ever alert to my interests and she believes that I can obtain the success desired then nothing else matters except the accomplishment of the ambition.

"I have not been idle in trying to keep at the head of the line

## And When Not Working in Films

or on the stage I was posing for posters. I recall with keen delight during the war when special posters were all the rage and I posed for one that Howard Chandler Christy drew. And I accepted that work as a personal delight and to me it was an experience that one could not go out and buy at any of the bargain



FAY MARBE

The vivacious little actress who is repeating in vaudeville

the success she has won in musical comedy and pictures

counters. Then there was my chance in a new play. We went to Boston and in that particular show I put forth my best effort and the result was very much in my favor. It was recast and entitled 'The Velvet Lady.' Then came another picture assignment, then another show. One of my pictures was 'The Very Idea' in which I appeared in the support of the star, Taylor Holmes. Which recalls an incident that seemed unusual. I was with a show in Brooklyn while the picture was at a nearby house. On Monday they came to see me in the flesh and on Tuesday dropped in at the movie house to see just what I looked like there in a film role. The same thing happened in New York, the film playing the Standard and Adelphi while I was playing a vaudeville engagement at the 81st Street Theatre. I really enjoyed the novelty of seeing myself in the films and I understand that the best known of picture players never get over the feeling that comes from watching themselves flit in and out before the camera.

"I like vaudeville

## But I Prefer the Films

but having a natural hankering for pictures doesn't mean that I loaf for a second in my vaudeville work. Far from it. I am always striving to do my best and am ever ready to accept a suggestion that will benefit my present turn. I am constantly receiving inquiries about my dresses—who designs and makes them—and right here I want to let you in upon a little secret. I design my own clothes and mother makes them. In fact mother proves herself a mighty valuable and handy asset to my act. It is the source of much personal pleasure to have both men and women compliment me upon my clothes for then I know what a treasure I have in the mother and daughter combination to turn out the

outfits that are pleasing to both the male and female members of my audiences. I have always shown a great fondness for artistic designs and I even design by own jewelry. I appreciate the simple things in life and do not go in for extravagance in dress. The simpler the goods and designs the better they look or at least I like the way they look upon me. Some one once remarked that he was sure I would look good in sackcloth. I thought it sounded like a sacrilegious kidding but the man declared he meant in the sense of the belief that I could wear any kind of clothes advantageously. I am accustomed to hearing compliments which invariably fall to the lot of any girl who is young and is on the stage or screen. By the way, do you know that I am frequently taken for

## Either Spanish or French

and the funniest part of it all is that I am a New York girl—have never been out of the city aside from the trips taken with my folks or the travels required by stage contracts. However, I think I am due for a trip abroad as only last week I received an excellent offer to go abroad and appear in a big production. I haven't decided as I have both picture and musical comedy offers under consideration. I have had marriage proposals but am still heart-free and anxious above all things to achieve my professional ambition. I have studied voice culture under Oscar Saenger and have spent many long hours in dancing lessons. I enjoy the outdoors and have always taken an interest in all exhibitions of athletics. I am happiest when I am with mother in a fast whizzing motor. I am in excellent health, strive to get enjoyment out of the living and am ambitious. What more could you expect of my young life?"

E. F. ALBEE, President

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# Foys Rocked in Stage Cradle

BY MARK

**Eddie, Sr., on the Boards Fifty Years  
—Seven Foys Took to Stage Naturally  
—Mrs. Foy Was Former Premiere Dan-  
seuse—Mary Now "Little Mother"**

**T**HE original Eddie Foy is alive. Very much so. By way of sidestepping any inquiries about the celebrated comedian—we know he's celebrated by reason of his famous stage family—seven Foys (we have counted them and know they are "seven" although one of the boys was recently not affiliated with the Foy family stage turn) and still fresh in the memory of veteran stagegoers as one of our funniest of footlight clowns and buffoons—the Foy kids

## Are Genuine Blood Relations

and when one sees them cavorting about the Keith Theater Circuit he sees no "ringers." Long before David slew Goliath perhaps or before Adam became a wandering minstrel and then framed a "double" with Eve and graduated from garden dates to terrestrial circuits it has been customary for acts comprising "sisters" and "brothers" for the purpose of using one name to have phoney members of the stage family. Not Eddie Foy. And if you have any doubts or vague ideas that the Foy brood isn't a sure-enough lineal family tree affair, place any kind of a bet you desire and then start on a trail to New Rochelle to the home of the Foys and look the kids over at play or bump into the Foy tribe at any house where the Foys, from daddy down to little Irving are playing "two a day." You haven't even one chance in a million of collecting or cashing your bet.

The Foy family is just as happy

## Off the Stage

as they are on, and while the Foy family has lost its real head—Mrs. Foy having crossed over the great divide two and one-half years ago—"little Mary," the youngest of the girls, is recognized as the "mother"—Daddy Foy telling us that Mary is the "little mother" of the family, not only in appellation but in performance of the responsibility that has fallen upon her childish shoulders. We talked to the "little mother" and got first-hand proof that she is ever alert as to what the remainder of the family relishes. Above all things upon a hot afternoon following a matinee is a ride back to New Rochelle—the home of the Foys—in an automobile and that was exactly what little Mary engineered following our little talk with her at the Riverside Theater. We enjoyed our meeting with the Foy kids—Daddy Eddie made sure that none was overlooked. And he alibied the absence of the oldest, Bryan, by saying, "Bryan thinks he is a son of the Rockefellers and that time was made for spending money. He still keeps in 'touch' with me however." It runs however, that Bryan since his discharge from the navy has been devoting considerable time to writing songs and keeping up a family correspondence and of late his health has not been one

## Hundred Per Cent

and he is recuperating at Hot Springs, so the "little mother" told us.

We encountered the daddy of the stage Foys first and we noticed a big

change in his personal appearance; he looked the picture of health and was dressed in a becoming light suit with a brand new gray hat to match, and he seemed to have struck the fountain of perpetual youth right upon the head, for we hadn't seen him so peart and spry in years. But his heart was struck a mighty blow from which it will never recover when his

true mother. Mrs. Foy was a "regular" in every sense of the word and her life was given up to the family—seven Foy kids that comprised the oldest, Bryan, aged 22, down to little Irving, the "baby." They were working upon the stage and Irving, then a tiny speck of humanity, was introduced to the applauding and laughing audiences via



*An old tin-type of Mrs. Foy when she was appearing as a dancer with grand opera companies in and about New York*

wife died and Eddie, now like a stoical Indian that faces sterner and graver responsibilities put on his stage paint and tried to be just as funny as ever, although the pangs of sorrow and grief still cover his heart with memories that will never be erased. But with his children he tries to be as gay as ever; as interested as he can be and show them the fatherly care that is strengthened all the more by the loss of the mother who deserted the stage to become a

little traveling bag. Mrs. Foy was less than a stone's throw away. In fact she stood in the wings and we remember time and again seeing the proud Eddie (senior for there is an Eddie Junior in the colony) take the modest little woman by the hand and bring her forth when audiences were loudly insistent for encores and wished at heart to see the mother, inasmuch as they had seen the daddy and the kids entertain them royally and regally.

The first thing Eddie senior did was

## To Introduce Eddie Junior

and we met the only blonde of the Foys, for the other kids are not only dark complexioned, but they have big brown eyes, bearing a strong resemblance to the mother in this respect. Then came the others, Charles not tarrying any longer than to crack his fingers—that characteristic snap that Eddie Senior has long used upon the stage and rush out on to Broadway to make use of the sun and the outdoors before the gong sounded for the night trick. In the dressing room we enjoyed a little "serial," meeting Richard, Mary, Madeline and Irving.

So the first thing we asked was, "Were the Foys

## Born on Stage Trunks?

and Eddie Senior said that they were all born while the parents were trooping, especially while Eddie was playing, whose stage career spans many years. None of the Foys were born in their present home in New Rochelle, where as Eddie humorously used to put it "New Rochelle is a city when the Foys are all at home." In the slang vernacular the Foys are "stage children" in every sense. And they were rocked in the cradle of the stage and the natural sequence was that the Foys, as they came into the world should take to the profession as ducks to water. Regarding the family, Eddie Senior had this to say: "They are all good children. Little Mary is the 'mother.' She runs everything. She makes the kids go to school and she keeps them in line for the daily work that is to be performed. She handles the money. She runs the home and sends me the bills. I o. k. them and Mary sees that they are paid. They all receive salary; not mentioning odds and ends that they get on the side from the personal requests to me. The Foy family is a self-supporting institution. We live in New Rochelle. That's a busy place and a noisy one when the Foys are home. It was in New Rochelle that the Foys started their initial stage work. An orphan school was giving a benefit. To make the bill look like a kids' affair they got the whole Foy family. The result was that a forty-acre field wasn't big enough to hold the talent that was running around loose in my family. So on the stage they landed.

"The Foy children

## Not Only Had a Stage Daddy

but their mother was a star in her line. She was a premier dancer and once danced in opera companies in New York. She was born in Italy and was also once connected with the famous Henderson extravaganza companies. So through her instructions the kids all learned to dance and I showed them what little I knew about a different line of stepping. Now I have a date with the dentist and will let you interview Mary or any of the youngsters." As he was leaving we asked: "How about the appetites of the kids? Are there any champ eaters in the bunch?" Eddie only laughed.

# Fashions From

By Mlle. Rialto

WITH signs of "Do Your Christmas Shopping Early" adorning the windows these days, thoughts of warm, comfy indoor robes are forgotten, and the enveloping fur wrap is brought out for a trip along the Avenue. And apart from the pretty things displayed there to catch the "merry Christmas eye," there are shown

## Gowns for the Opera

gowns for the dance, and gowns for the formal dinner for young and old alike that carry one far off to Paris. They are indeed gorgeous, these evening gowns, and impart a chicness that is quite distinctive in the slim and youthful lines which predominate. In color all the glory of the Far East has been used with striking results. Daring scarlets and their sister shades appear fairly modest in a group which combines orange and black with the deft touch of an artist. And, though the very young girl may indulge her fancies in these

## Brilliantly Colored Creations

with propriety—for really, it is being done this season, there are some demure and dainty little frocks for the sub-deb, or her older sister, the really truly debutante. Shell pinks, turquoise blue, corn, and Nile green peep shyly among the brilliant competitors, and plead for favor. And, when exquisitely trimmed after the manner of

## Lucille's Floral Decorations

with pastel bouquets adding girlish appeal at the snug little waistline, they prove particularly effective. Just now, with bright colors so much the vogue, it is surprising to see the number of all white gowns which manage to hold a conspicuous place in

the well dressed groups which frequent the hotels and theatres. The charm of line and the graceful draping of soft silks, laces and satins all tend to add the distinctive touch to these frocks. And when the material used is

## Freely Embroidered in Sequins

the effect is indeed beautiful. All white sequin gowns, just now are quite the thing. They are frequently simple of line, with low cut neck and with but a slim band connecting front corsage with the back. But a note of color and dash is very often happily achieved by the use of a broad tulle girdle which ties into a huge bow at the side and terminates in sweeping ends. Jade, blue, orange and scarlet are most often the colors chosen. And in "Afgar," which has brought Alice Delysia into a most popular place among theatregoers,

## Paul Poiret's Gowns

which are quite the most gorgeous things ever witnessed give several color combinations, which, if carried out in gowns suitable for every day life, would prove truly beautiful things. Delysia gown of bright green, if used with under tunic of green, rather than her Turkish pan-talottes, would be a thoroughly smart though daring gown. Of course, there might be added an inch or two to the back without spoiling in any way the lines of a "backless" evening gown. Then there was a lovely thing made of cloth of gold, wherein the golden trousers might again be supplemented by an under drop, and then have the

## Ropes of Gold Fringe

hang in tunic fashion, over this. The



ALLYN KING

Skirts are short and trains are long this winter as you will note in this Margé dinner gown of blue and silver Whip-Poor-Will Brocade in which Allyn King will prove that it's "Ladies' Night" every night. Miss King is one of the best dressed young women on the stage. Her sartorial perfection was long continued in the "Ziegfeld Follies" and now that she is under the A. H. Wood banner she is adding to her laurels

MARTHA MANSFIELD

Miss Mansfield, who is now appearing in Selznick pictures, finds stunning as well as youthful a blouse vestee or chemisette of embroidered organdie and Valenciennes lace from Bonwit Teller. The high collar and bow of black ribbon are especially smart. A black turban adds charm to the picture

Alfred Cheney Johnston





# The Footlights

tulle girdle, in lovely jade color could remain intact. And then, the final gown of silver sequins, outlined with panels of shining black sequins, was truly striking, and, too, could readily be converted into a perfectly proper evening gown for the ultra smart matron. Her wrap of bright grass green, which later enveloped her, was made

## Entirely of Ostrich Feathers

and proves that there are no end of uses that feathered trimmings will not serve. We have had panniers of feathers in so many instances, that the effect is quite old. But to have wraps of tips of the beautiful plumes is both novel and beautiful. However, it will probably be some little time before this new fashion from Paris gains a strong foothold. But in Milady's fan, the nodding plumes are really lovely things. And they are growing longer with every passing season. This year a vogue for

## Uncurled Feather Fans

has become deeply entrenched, and while not quite so full and fluffy as the long curled plumes, they are stately things and give the desired color note to a gown.

Effie Shannon, whose lovely blond hair is shining brightly in Shaw's "Heartbreak House," wears black with decidedly becoming results. Her gown is cut along rather full lines, with graceful tunic of chiffon and flowing angel sleeves adding a distinctive note. Then there was Lucile Watson, always a well-dressed stage personage, looking smart in a

## Trim Walking Suit

of tan. This, with a small toque of darker shade, made a stunning outfit. Later she appeared in an evening gown of rose which had drapings of black tulle lending a contrasting note.

Elisabeth Risdon, who, as the youthful person in the play, did very well, wore a girlishly designed frock in the first act which was of tailor-made lines. The skirt was a soft blue, side plaited, while a white waist had a bib effect and bands crossing the shoulders, made of the same material which formed the skirt. In the two remaining scenes, a white frock with a

## Three Tiered Skirt

and simple bodice was worn with becomingness.

Negligees, always attractive to the truly feminine personage, are usually exquisite things, when featured on the stage. This is quite true of the one worn by Josephine Victor in "The Skin Game." It was of velvet, lovely soft panne velvet in a

## Bright Shade of Orange

which with its full sweeping lines gave the effect of lovely tropical sunsets. The sleeves were cut in loose design, while a V-shaped train fell in straight sweeping lines from the shoulders. Soft velvets are particularly in favor, now that the winter had come. For chiffons, while dainty and appealing in boudoir robes, are happier choices for the warm days of spring and summer.

## Mary Nash Returned

to Broadway Monday night after a triumphant season in London in "The Man Who Came Back." A Spanish play was selected for her.

Of course Miss Nash's costumes were exclusively Spanish. Many-hued and rich in texture and design. The dresses and mantillas contributed a gay splash of color. If one is thinking of an effective costume for a bal masque a visit to the Playhouse would be worth while. The dresses were by Eda Hartman.



Old Masters

## DOROTHY FOLLIS

When Dorothy Follis, in "Honeydew" at the Casino, arrives at the home of her recently acquired multi-millionaire husband she delights the women of her audiences—and incidentally the men—with this Henri Bendel frock of oyster white Indestructible Crepe and Broadcloth. An apron effect with heavy embroidery adds a note of unusualness to the frock

## EVA GRADY

Miss Grady, well known on both stage and screen, selects a Bonwit Teller day wrap of silk velvet, the sleeves and collar of which are banded effectively with fur. A picturesque black velvet turban with large ribbons hanging at the side complete a dainty and appealing out-of-doors costume

Alfred Cheney Johnston



# Popular with Stage and Screen People



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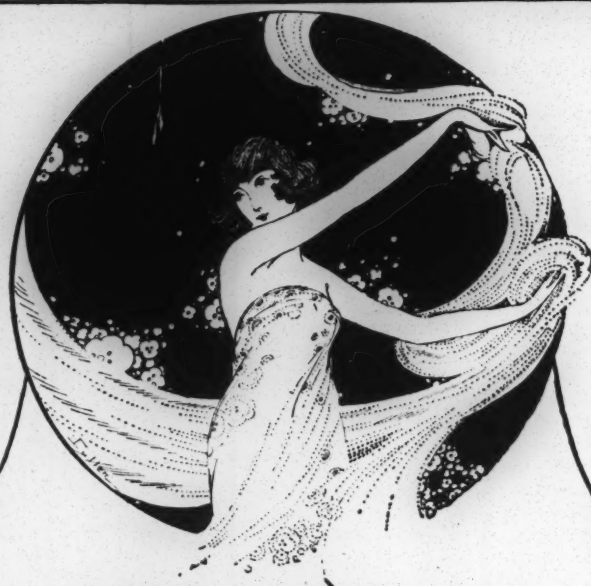
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*Nat Lewis*

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# Among The Arts



Dorothy Gish in "Little Miss Rebellion" (Paramount) teaches her soldier boy the popular art of fox-trotting

(Below) Here we have Alice Lake as an artist's model in "Body and Soul" (Metro) showing how Temptation should be posed



(Above) Herbert Standing in "The Blue Moon" (American) weaves a musical fancy on the cello for Pell Trenton and Elinor Field

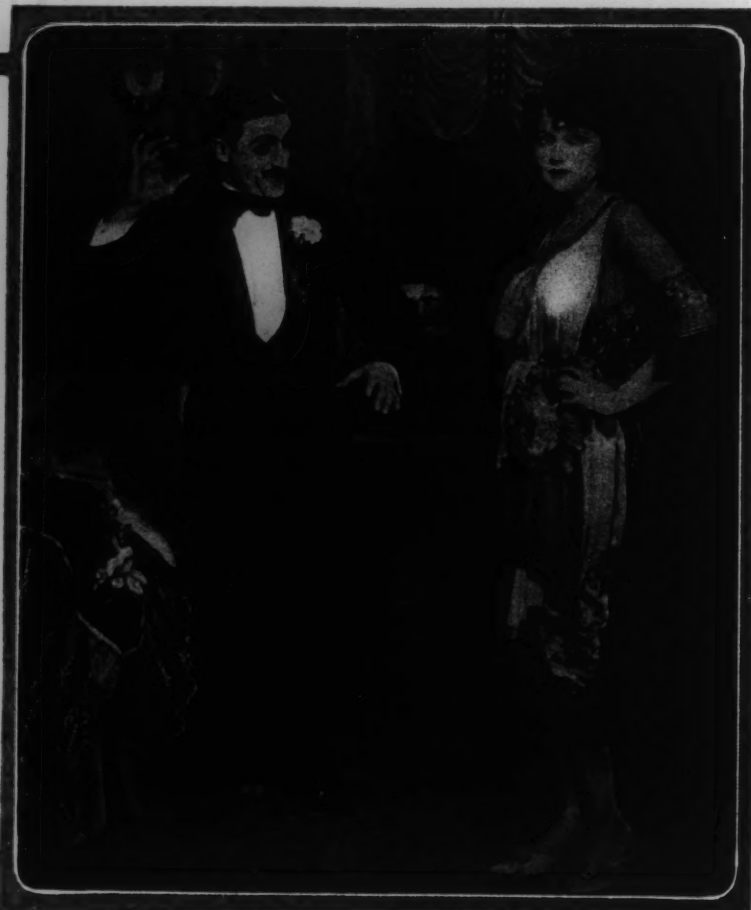
Here is another artist's picture with Lew Cody as the artist and youth and age as the models. "Occasionally Yours" (Robertson-Cole)



(Lower left) David Powell and Mae Murray have sculptor's problems in "Idols of Clay" (Param.)



(Below) Costuming is the art here with Bebe Daniels as a model in "You Never Can Tell" (Realart)





# All Over the Place

By Thomas Meighan

**I** CAN trail along with the song writers and say amen to "gone are the days." After having traveled back and forth from Hollywood to New York five times in the last year I have learned that long distance commuting is one of the most strenuous sports of modern times. And one has to be charitable to call it sport.

The good old days are gone. Trains are crowded, accommodations are limited, surtaxes on transportation make your pocketbook as groggy as a victim of Jack Dempsey after the second round, and unaccommodating railroad officials make life for the traveler a burden these days.

## But It Is a Great Life

traveling around the country if you have a strong constitution. Evidently the officials of the Famous Players-Lasky Corporation consider me equal to the task, for no sooner do I finish a Paramount picture in the East than they ship me to Hollywood. When I finish out there back to New York I come.

A man came up to me the other day and said:

"Meighan you are the greatest living commuter in the motion picture game." And when I think of traveling I have done I hold my head and begin to believe that I really have been "all over the place."

I know all the porters on the transcontinental trains by their first names and can sing the sometimes euphonious names that adorn the sides and doors of the Pullman cars. If someone should ask me

## What My Hobby Was

I think I would tell him that classifying the peculiar names of Pullman cars was my principal fad. If I could think out such names, I know I would change my profession. My hat is off to the young lady—I am told a woman conceives them—who can think them. What couldn't Irving Berlin do with such names as Brobdignan, Carsnatalie, Paradisio, Amarillos, Casis—a modern American word—Nantucket, Ansonia, and Paducah? Imagine what syncopated tunes could do to these.

I have learned the code of ethics of the Pullman porters and know just how long the sheets in a berth are—much too short for my six-foot length.

## The Rule Book

for the conduct of the colored servants of the Pullman changes more often than the official baseball guide or the rules for football. If you have been traveling lately you probably will recognize the following:

Thou shalt not shine the shoes that repose beneath the berth.

Thou shalt not show undue courtesy to travelers.

Thou shalt always camouflage with brush and whisk broom for it may bring a gratuity.

Thou shalt frown upon travelers who do not cross thy palm with large pieces of silver.

Thou shalt make up all berths before 10 o'clock at night so it will give thee more time to sleep.

Thou shalt wake everyone in thy car before 7 o'clock in the morning for it gives thee more time to rest during the day.

## The Fine Art of Traveling is Not What it Once Was—The Business of Seeing America First

Thou shalt hide from the passengers as much as possible during the day for they may want some attention.

Thou shalt keep all ventilators closed in the summer and open wide in the winter.

The reader is privileged to add to this code, for it is not iron-clad. A great deal depends upon the temperament of the particular George Washington Smith you have ministering to your wants.

The rules are flexible and can be interpreted in many ways.

like it. There are many inconveniences, but if you learn not to worry you can be happy traveling. I am beginning to like it and when the time comes for me to settle down I don't know what I am going to do. In order to be happy in the confines of a railroad train you must have a placid disposition. You must keep your nervous energy in repose and look upon your Pullman car as a small world. Of course you cannot take your morning exercise conveniently and you may be cramped in your surroundings, but just smile and



THOMAS MEIGHAN

The Paramount star, whose latest vehicle, "Conrad in Quest of His Youth," is now being shown with great success

As a globe trotter

## I Have Learned the Art

of wielding a safety razor and the wildest engineer cannot disturb my morning shave while enroute from Gotham to Hollywood. I know twenty-two kinds of solitaire, can tell you by name all the authors of the latest books, and I know the style of each popular magazine. Riding trains will do much for and to a man and will change his mode of living.

There is a philosophy to the life of a traveling man and once you get the right perspective you begin to

think of the many more unpleasant things in life, and traveling is not so bad.

## I Am a Firm Believer

in the "See America First" movement. I have travelled around this little old country of ours quite a bit and I can say there is a lot to see. The longest jump I ever made was from Los Angeles to Bradford, England, to open in "Broadway Jones." I have seen a lot of England, France, Italy and Switzerland, but I am sure the Catskills are just as beautiful as the Swiss Alps and the Riviera has nothing on Southern

California. Of course there is no Monte Carlo, but what would such an institution do in this country?

There may be more atmosphere in the Montmartre of Paris than the Greenwich Village of New York, but I can have a good time without atmosphere and give me New York everytime. Tell me of a picturesque spot in Europe that can compare with the Grand Canyon of Arizona if you can. Even the arid waste of Wyoming has a charm. Give me the good old United States every time. There may not be any sidewalk cafes with their vermuth-casses in New York, but where is there another Broadway?

There are so many ways to cross the United States from the East to the West coast that one can take a different route on each trip. In the winter I always take the Southern route and in the summer the Northern way.

When I am not traveling from coast to coast I usually

## Have Many Side Trips

to be taken during the production of my pictures. We made a trip to Cuba for some exteriors for "Civilian Clothes" and for the picture we are working on now, "The Quarry," we have made two trips to Ossining, New York, for locations at Sing Sing. In fact when you are making motion pictures you are in fact, all over the place. Once we made a trip all the way from the Coast to film some scenes in the Pennsylvania station.

The geography of the United States was just a map to me when I went to school, but now it is something real and vivid. And the more I see in my pilgrimages about the more I love the United States. If the Americanization committees could arrange sight-seeing tours through this country of ours some of the skeptics and "national atheists" might get a different viewpoint. I know of nothing more potent in teaching one the wonders of the United States than traveling.

And traveling pleases my wife (Frances Ring.) You know there is nothing quite so satisfying as

## Pleasing One's Wife

It is one of the fine arts and I find great assistance in this in my trips all over the place. My advice to all men who have domestic troubles would be to find out if they like to travel and then buy a sheaf of railroad tickets and travel from coast to coast, from the North to the South and from the city to the country.

If you would ask me which part of the country I like best, the West or the East, I would have to say, yes. I like the sunshine of California—no I am not a native son—the orange groves and the luxuriant vegetation—and I love Broadway, Atlantic City, and the country estates.

I think I lean just a little bit toward the East because of the theatre, for my greatest sport outside of working before the camera is attending Broadway shows. You can be in New York and all over the place at the same time, for in no city in the world can you get such a variety of scene.

**"THE PENALTY"****Goldwyn-Rex Beach Film Has Unusual Story**

Produced by the Goldwyn Studios and Rex Beach. Adapted from Gouverneur Morris's story of that title. Directed by Wallace Worsley. Released by Goldwyn.

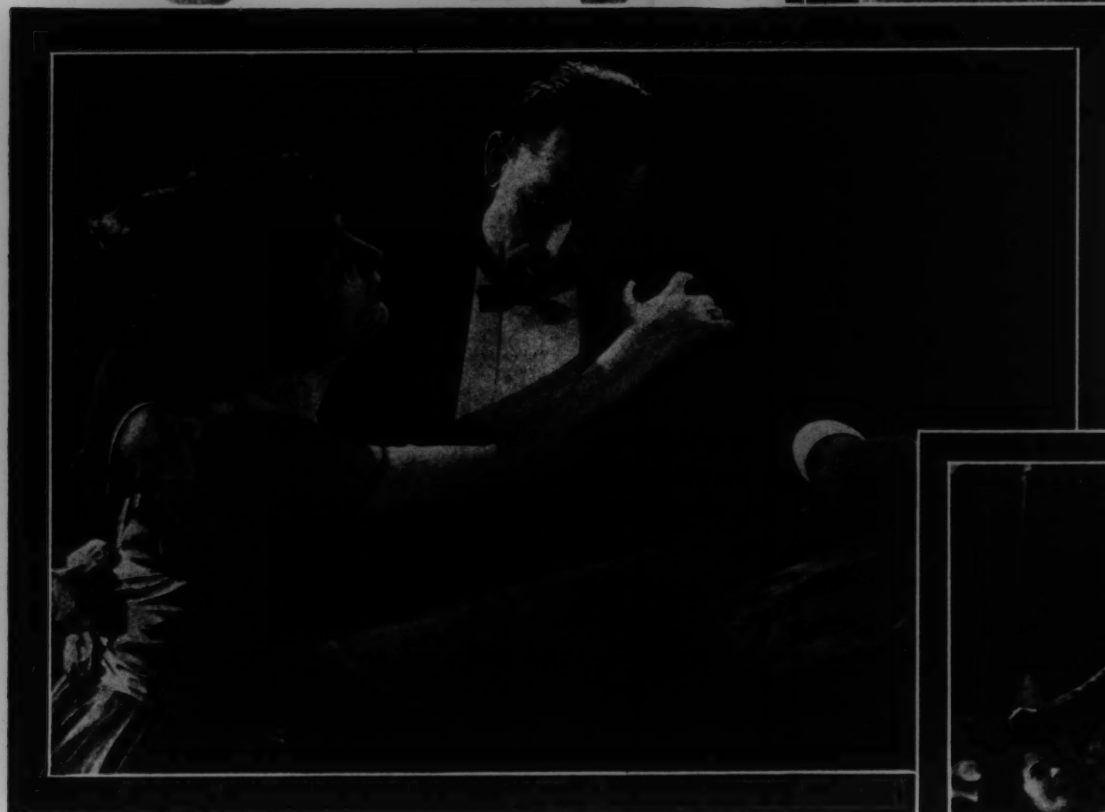
Blizzard.....	Lon Chaney
Barbara.....	Claire Adams
Wilmot.....	Kenneth Harlan
Doctor.....	Charles Clary
Rose.....	Ethel Grey Terry
Bubbles.....	Edouard Trebaol
Lichtenstein.....	Milton Ross
Pete.....	James Mason

If any doubt remains as to the ability of Lon Chaney to take a thankless role and make it impressively a wonderful bit of film acting it is quickly dispelled in watching this clever actor handle the part of the legless Blizzard in the Goldwyn-Rex Beach picturized version of Gouverneur Morris's story, "The Penalty." Chaney is exceptionally effective in his clear delineation

of the fiendish Blizzard—with both legs off at the knees, a condition the story tells is due to the bungling of a doctor who was young.

It appears that Blizzard is successful by reason of his great mind, made all the more powerful by the loss of his legs. His mind harbors the constant thought of wreaking revenge upon the doctor who crippled him for life. One of the plans is to take the doctor's daughter and make her suffer.

In the end it proves that the man's mind has been affected and when he arranges for a grafting operation, the doctor operates upon his brain and makes him as he was originally. He marries Rose, a government



agentess, who had become employed by him to operate the pedals of his favorite musical instrument while he played the music of the masters. His underworld citizenry shoots him down and he dies in his wife's arms.

It is Chaney's amazing acting that is the big feature. He impersonates a man who is sweetly courteous and smilingly gracious one minute and Satan in human form the next.

We liked the work of Miss Adams as Barbara and Miss Terry as Rose was splendid.

VANCE.



At the top of the page is Lon Chaney as the fiendish cripple "Blizzard," who is the central figure in "The Penalty" (Goldwyn) an adaptation of the novel of the same name by Gouverneur Morris

Above, Blizzard having received his death wound, seeks the arms of his wife (Ethel Grey Terry)

Above right, Claire Adams gets to work on her statue of a satyr for which Blizzard poses

At the left Blizzard gives an exhibition of the uncontrollable temper that makes everybody hate and fear him, in Goldwyn's "The Penalty." In spite of his infirmity he is a fierce enemy



# The Letters of Heloise to Her Chum

BY HERBERT CROOKER

## Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

**D**EAR MARGIE: Well, Margie, old cake of soap, by your letter I see you are still floating around. And, being as how you went and got engaged to my old playment, Harold, while I was out here, and everything, witch I dearly love, you are as good as gone, dont you think, or do you? Well, Margie, my picture is finished and same is a knockout, if not more so. You know, during the production of this here super-de-luxe-double-extra-special feature, I openly admitted unto you that I did not know what same was all about, as they went hog-wild and took it backwards, and side waise, and frontwards, not without mentioning long-shots, flashbacks, close-ups and iris-ins. And besides that, Margie, in getting me in this here runaway blimp, witch well you know I was *not* in, but had to

### Remain Concealed

while I was supposed to be in same, I did not know that they was shooting scenes then in witch I did not appear consecutively.

But laying all kidding to one side, Margie, now that I am a star, I can admit things without no fear of these here admittance. And, I am going to stand erect on my two bipeds and say unto you, Margie, that, while thinking I was a fox in making this here picture I was kidding myself, as I know less about same than when I started in, but people tell me I am a star, witch after all is the *coup day tata*, or something jest as good, if not more so, Margie. Dont you think, or do you, Margie?

Well, Margie, when I was told that this here "Fatal Heliotrope" was a knock-out I thought unto myself, somebody is bugs, but after having saw same, privately with Al, I thought unto myself, no they issent either bugs. Grant's Tomb, Margie! I didn't think I was so good! The only think I dont like in this here masterpiece is this here adventuress woman, who insists on wearing white stockings with black shoes, witch even you ought to know issent being done in this here era, but perhaps you dont, Margie. Well, as I was discoursing, this here

### Adventuress Woman

is the aptest creature I ever see at grabbing close-ups. Even in the scenes in witch she is with me, she shoves her accordeon-pleated countenance into the camera.

But, Margie, this here Goldbug showed he was a regular guy by throwing a monstrous feed in my honor, to witch all hands connected with the production, except the carpet-beater, cameraman, was invited, including the adventuress woman who loves to shove her face into the camera. Al was there sitting on my left, and Goldie parked himself on my right, and Paul Canarsy, my leading man, tried and true, was there; and Rufus Splotch, the leering villain; and the remainder of the cast was also intact as was some newspaper men.

It was held in the grand ballroom of the hotel in witch I exist, and we had everything from soup to a flash-

light picture. But I *must* warn you against something witch we et. It was one of these here artichoke salads. Keep away from them things, Margie, and go out and gnaw on a century plant in lieu of same. The only personage crazy enough to eat one of these here things is Bob Wetmore, and well do you remember the time he rode on the cab horses back to the front steps of the Biltmore, Margie. Well, Margie, they dragged

### These Here Things

in and slid 'em in front of us, and at first I thought it was an ash-tray made of Dame Nature's vegetation. When I seen this here adventuress woman grab off a leaf and snap at same, I gurgled unto Al:

"Look Al!" gurgles I, unto Al, "one of the Borgia sisters thinks she is stropping a razor!" At witch Al gave me a Ritz-like glance, witch is not a bit like Al, and says:

"Why, Heloise!" says Al. "Why, Heloise! That there gadjet is most tasty, Heloise, and is said to be con-

life, witch was saying a mouthfull, for a film magnet witch had to foot the bill. Goldie has

### A Peculiar Trait

to his habits though, Margie. All through the meal he kept pulling out his pencil and writing enormous figures on the table cloth. "Why, Margie, there was as much as thousands of dollars inscribed thereon before we reached the salad corse."

"Hot dog!" ejaculates I unto Al, "Goldie is throwing a fit over here, Al, and somebody ought to stop him."

"Tepid terrier!" flings back Al, "dont mind that, Heloise," says Al, "he jest thinks he's back at the Astor again."

Well, Margie, after we had sipped our demi tass, witch is not any form of alcohol, as you probably think, Margie, but jest a war-saving-size cup of coffee, and after they had scared what remaining appetite we had, away with the flashlight bomb, the speeches commenced. I forgot to say, Margie, that throughout the

nose, witch knows, when Goldie fell gracefully onto his chair amid applause and everyone looked at Al.

"Hay, Al!" says I, unto Al, "they are all looking at you, Al!" But Al was reaching around on the floor, while his left hand was convulsively grabbing for his hip-pocket. Taking a long-shot at one of these here newspaper men across the table, I saw that his scolarly face had a strained and worried expression on same, and that his eyes was sticking out so far you could hang your hat on either of them. I guess they had been discussing the Irish situation betwixt themselves as I heard Al muttering under the table something about Cork.

Well, Margie, you cant guess what happind next! and seeing as how you give up I will tell you, or dont you give up, Margie? Well, Margie, they called on me for to speak. Dont ask me what I said, Margie, because same is still indefinite to me, and at same time a trifle lurid, but I know I told them that if they would file around after the rest of the stuff was through I would

### Autograph Pictures

for each and every one, and when I said this, Margie, I looked right at this here adventuress woman who sticks her face in the camera, witch I think was a master-stroke. Dont you dearly love my *esprit de corse*.

Amid thunderous applause I slid into my chair again, Margie, and then they called on Al to give one of his inimitable speeches.

Laying all kidding to one side, Margie, Al is a very comical fellow and I almost burst my shoe-tops laughing at his eloquence, but at the same time, Margie, there was tragedy to his oration. You see, Margie, we did not have the gas-jets lit in this here ballroom but the ignition was from pritty red candles witch gave an air of the exotic to the occasion.

Well, Margie, Al gets up and the moment he begins I knew he was in his well-known cups, witch had at least been lemon extract, if not worse, Margie. Well, Al got through telling them

### How Great I Was

and then began to get humorous. He was on the second joke, Margie, when he picks up one of these here clusters of red candle-sticks and began to make gestures with same, full of flourishes and waves, with so much guile that I thought he was trying to send the Morse code by the blinker system.

Suddenly Margie, I thought somebody had hit me in the face with the hot end of a cigar. Then the newspaper man across the way lept upright, grabbing his eye. Goldie started rubbing his white shirt front witch had a big red splotch on same, and when I lamped it I shouted:

"My Gawd! Terence Goldbug has been stabbed!" Well, Margie, you should know without my telling you that that screech of mine put the whole place agog.

"I issent either stabbed!" shouted Terence, making me out a liar.

And here is what it is all about. (Continued on page 978)



"These here girls, Margie, are running a gambling den or something in a comedy for Pathe, entitled 'Queens Up'"

sidered a rare delicacy, even in its native haunts, witch it issent in now." At witch Al rips off a leaf and masticates same savagely, pretending he liked it, witch I knew he didn't. Of course, Margie, as this here feed was given to me, I had to make a stab at liking leather, so I rolled back my ears, allegorically speaking of course, and crept up on this here artichoke. And laying all kidding to one side, Margie, them gadjets, witch is the nautical nickname Al give this here mysterious sustenance, weren't so worse after all, although I dont think I could ever come to dearly love same.

Goldie was having the time of his

meal Al kept disappearing with these here newspaper men and each time he returned he looked more jovial, and even attempted to hold my hand, witch was not listed on the features of the feed, Margie.

Well, Margie, first Terence Goldbug, lept to his feet and made

### A Lot of Statements

about me and the picture witch I thought was very beautiful, but at the same time witch seemed to amuse Al terrifically.

"Is Al in his cups?" thinks I to myself un-aloud, "Has he fell from his perch, speaking of fish, for the lemon extract again?" I was jest about to question Al's breath with my



# Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

## New Film Temple for Hollywood—Will Rogers Arrested—Screamers Have a Blow-Out—Florence Lawrence's Return—New Mission Theatre Opens

**L**OS ANGELES' film colony is agog over the new \$400,000 Film Temple which is to be erected in Hollywood. It will be the central clearing house for the motion picture studios of the city. Plans include two pre-view auditoriums, film accessory shops of all kinds, a large cafe, cutting rooms, studios for artists, sculptors and architects connected with filmdom, a telegraph and railroad office, community shipping room, motion picture library, a research department and the basement will contain ninety-three fireproof vaults for the storage of film in the same manner as safety deposit boxes in banking institutions.

### The Project Is Being

managed by **Edward A. Biby**, formerly associated with Sennett, Metro and Charley Chaplin. The plans have been prepared by **Frank Rasche** and **H. D. Frankfurt**.

Upon the arrival of **Carl Laemmle**, president of Universal, at Universal City, work was scheduled to take on added impetus. **Laemmle** has just returned from a four-months trip abroad and while away arranged for an additional outlet for Universal films.

**Hugh Fay**, well known comedian, has severed connections with the Hall Room Boys comedies and is vacationing.

Following six weeks tracking bear in the Sierras (without getting a bear), **William D. Taylor** is filming the original screen story **Cosmo Hamilton** wrote for him.

**Tod Browning**, the director, has installed a projection machine in his home to do his cutting and give private exhibitions for his friends.

The Motion Picture Directors' Association is

### Making Plans

for its annual ball, the biggest social event of the year in cinema circles.

A wild, wild party is being planned out at Metro by **Alice Lake** in "Mother Love" but alas, it is only another set.

**Buster Keaton**, the "smileless comedian," says more feminine talent is needed in motion pictures. Why, Buster!

**Thomas H. Ince** has signed **William A. Seiter** to direct the forthcoming **Douglas MacLean** productions.

Walking on the grass in front of the court house in Jackson, California, landed **Will Rogers** in jail a short time ago according to Goldwyn's publicity purveyors, which proves they can make a rube out of a man in the country as easily as in the city.

**Reginald Barker** is busy directing "Snow Blindness."

### Sixty Screamers

more or less, meaning publicity men, magazine and scenarists had a "blow out" at the California Country Club, Culver City, the night of November 13th.

**Clark Irvine** "framed" the party for the Scream Club. It is understood it was a "bring your own affair."

**Arthur Kay**, ex-symphony director,

is writing the score for "The Last of the Mohicans," the **Maurice Tourneur** production.

**Frank Lloyd** is the proudest man in the world because his little daughter **Jimmie** won three gold loving cups at the Southern California horse shows this season for expert riding.

The sixth **Tom Santchi** feature, "La Rue of the Lonesome Land," has been completed for Pathe release.

**David Winter**, Los Angeles clubman, has

### All the Earmarks

of a comer according to **B. P. Fineman** of the **Katherine MacDonald** Pictures. **Winter** is playing opposite **Miss MacDonald** and is fast winning the heart of feminine fandom.

**Florence Lawrence** is to return to the screen with the Producers Picture Corporation. The first production unit is being organized here under the direction of **George H. Kern**.

**Olivier Wallace**, composer-organist at Grauman's Rialto, has had his hands insured at the rate of \$5000 Per Finger.

The new \$750,000 Mission Theatre

### Has Been Opened

in Los Angeles with **Robert E. Wells** as manager and **Earl Tail** as his assistant.

**Harry Carey** has completed "Burning Embers" while **Frank Mayo** fought the last fight in "Tiger."

**Erich Von Stroheim** is at Monterey shooting scenes for "Foolish Wives."

**Eddie Lyons** and **Lee Moran** are nearing the end of "One Awful Night," their latest comedy at Universal City.

**Eddie Polo's** latest serial is now in the editorial stage and will soon be ready for release.

**Malcolm S. Boylan** is again out at Universal as assistant to **Charles Hertzman**, publicity director.

**Priscilla Dean** is the most economical motorist in the world according to **Wheeler Oakman**. "Yes, sir," said the star's leading man, "that girl is easier on tires than anyone I ever heard of. She only uses two wheels most of the time."

**Harry Wilson**, press representative of the Sol Lesser Enterprises is in Chicago with **George Beban** planning a tour of the leading cities of the United States in the interest of the Cleaner Picture Movement.

**Peter Gridley Smith**, press hound for the **Marshall Neilan** productions, following his arrival from New York decided to make Los Angeles his permanent home.

**William H. Crane** who gave up the stage for the screen has bought a home in Hollywood.

**Helene Chadwick** says her part in her next Goldwyn picture is just one change of dress after another. After spending days in shopping and in being fitted, she sat down and counted up the number of gowns she had to wear in the picture—and they

came to thirty-four! The picture in which all these fashions will be seen is a still unnamed comedy by **Rupert Hughes**.

**Mabel Julienne Scott** who has joined the Goldwyn players and has

### An Important Part

in "The Concert" says her advice to anyone going into motion pictures, is to learn the jargon of the profession. **Miss Scott** was panic-stricken one day to hear the camera man call out "Hit her with the ash-can." Her relief was great when she discovered that "ash-can" is an electric light which takes its name from its resemblance to that lowly object.

**Pauline Frederick** has returned to her studio after an extended trip through northern California.

**Leroy Scott** is in California, where he will spend some time at the Goldwyn studio, where his novel, "No. 13 Washington Square," is to be made into a picture.

**William C. DeMille** entertained members of the Scotti Grand Opera Co., now turing the Pacific Coast, at the Hollywood Lasky studio, recently. The party included **Madame Mariska Aldrich-Davis**, **Messrs. Martino, Rothier** and **Laurenti** and **Hedwig Reicher**.

**Anita Stewart** has returned to the Coast to resume occupancy of her dainty bungalow dressing-room at the Mayer studio and

### Play the Heroine

in "The Tornado."

Another arrival this week was **Herbert Rawlinson**, who is here to play opposite **Miss Stewart** in this new picture.

**Abraham Lehr** has gone to New York arranging for another big "Goldwyn year."

**Bayard Veiller** is due back from the East shortly with a number of new stories for Metro stars.

**Director Lloyd Ingraham**, now holding the megaphone on the **Carter De Haven** production of "The Girl in the Taxi," is playing host to his father, **Samuel Ingraham**, from Texas.

**President H. J. Reynolds** of Renco Film Company, is going to tuck his first production, "Lavender and Old Lace," from the

### Myrtle Reed Novel

under his arm shortly and introduce it to New York.

**Edith Roberts** and her mother are moving into their new home in the Hollywood foothills.

**Irving M. Lesser** has signed **Henry Bergman** to assist **Nate Watt** in the direction of "Peck's Bad Boy."

**Frank Lloyd**, who directs Goldwyn pictures, is the possessor of a meerschau pipe which he says is the largest in the world. The pipe belonged originally to **Baron Rothschild** who gave it to **Frederick J. Titus** in appreciation of his ability as a music hall performer. After the death of **Mr. Titus**, his wife **Lydia Yeamans Titus**, who is one of the Goldwyn players gave it to **Mr. Lloyd**.

**Al St. John**, comedian, acrobat, tumbler, and slapstick expert par excellence, is now hard at work with the Fox Sunshine Comedy forces at the Hollywood studios.



William D. Taylor, Realart director at work with Mary Alden

and Ruth Renick on an emotional scene for "The Witching Hour"





Above, Alice Joyce and Robert Gordon in "The Vice of Fools" (Vitagraph) have a heart-to-heart talk

At the right, Alice Joyce as the heroine of "The Vice of Fools" (Vitagraph) takes a breath of air

## "THE VICE OF FOOLS"

### Alice Joyce Excellent in Vitagraph Feature

Story by Francis James. Directed by Edward Griffith. Released by Vitagraph.  
 Marion Rogers..... Alice Joyce  
 Diana Spaulding..... Ellen Cassity  
 Cameron West..... Robert Gordon  
 Granville Wingate..... Raymond Bloomer  
 Stewart Rogers..... William Tooker  
 Mrs. Rogers..... Elizabeth Garrison  
 Mrs. Spaulding..... Agnes Everett

Since the world first began it has been the primeval instinct in women to sacrifice their all—if need be—on the altar of their love—or in a moment's folly in spite of this love to toss away a world of undreamed happiness. Woman is the eternal riddle of a complicated world as the wise men of the East have said and in their wisdom steer wide and clear of them.

It is just such issues—significant, everyday emotions that decide the destinies of individuals—that "The Vice of Fools" is based upon. The direction has been done with excellent care and the minuteness of detail work and careful, clever editing of the titles helps to make the picture convincing.

Alice Joyce, (at all times stunning and captivating with her whimsical personality) wears some gorgeous gowns, and wears them with a very vivid distinction. She is given many fine opportunities to use her stored-up talent and she takes good advantage of these moments. She is one of the most finished artists of the screen and it is always a delight to watch her work.

The settings of the high social life have been done with remarkable technique and perfect taste. It takes very little credence to believe it is the real thing. The photography is clear and the lighting effects have been handled with skill.

Robert Gordon enacts the role of the hero and does it to the Queen's taste. He has a pleasing "screen presence" and is altogether a most likeable young fellow.

The rest of the cast admirably support the star and indeed come in for an unusual amount of praise for

the part they play in making this feature one of pleasant, delightful entertainment—especially for the women.

It is more of a photoplay for the fair sex (there is an appeal to the great desire to be in the vogue). However all this may be, the picture will live long enough to bring hours of amusing pastime. MARGOLIES.

Below, Ellen Cassity enters upon a scene of domestic felicity with Alice Joyce and Robert Gordon as its principals





Mae Murray, the beautiful star of Paramount pictures, who is doing the best work of her career in "Idols of Clay" in which she plays the part of a little maiden of the South Sea



David Powell, who is co-starring with Miss Murray in Paramount's "Idols of Clay," enacts the role of a young English sculptor who meets romance in the person of Miss Murray on a faraway island



In the Limehouse district of London, in the house of a diabolical Chinaman, Dion (David Powell) finds Faith (Mae Murray) in hiding from the suspicion of murder

Below, Mae Murray saves the life of the unconscious David Powell when he is attacked by would-be assassins

## "IDOLS OF CLAY"

### Mae Murray and David Powell in Fine Paramount Film

Story by Ouida Bergere. Directed by George Fitzmaurice. Released by Paramount.

Faith Merrill.....Mae Murray  
Dion Holme.....David Powell  
Lady Cray.....Dorothy Cummings  
Jim Merrill.....George Fawcett  
Blinky.....Leslie King  
Old Master.....Richard Wangermann  
Doctor Herbert.....Claude King

At last we have Mae Murray in a picture which gives her opportunity to do herself full justice. In the new Paramount picture entitled "Idols of Clay," Miss Murray proves her versatility both as a dancer and an actress.

Miss Murray appears as Faith Merrill who is brought up on the South Sea Islands by a father who never tells her of the evils of the world. A young sculptor is forced to seek refuge with the Merrills and they fall in love. The sculptor, whose name is Dion Holmes, soon

hears his art calling him and returns to London leaving Faith. She eventually succeeds in following him to London and there an old sweetheart of Dion's takes her in hand to make a "lady" of her. In reality she is in love with Dion herself and seeks revenge through Faith. Her plans fail and she commits suicide. Faith in deadly fear of being suspected of murdering her flees and seeks refuge in the Limehouse district of London. She is taken in by a Chinaman who has a horrible fate in store for her, when enters Dion who has come to the end of a long weary search for her.

David Powell as the sculptor gives an excellent performance and Dorothy Cummings as the rival of Faith is an alluring figure. **MARJORIE.**





## "OUT OF THE SNOWS"

Ralph Ince and Zena Keefe in Selznick Drama of the North

Adapted from a story by E. Lord Corbett. Directed by Ralph Ince. Presented by Lewis J. Selznick. Released by National Pictures Theatres, Inc.

Robert Holliday.....Ralph Ince  
Anita.....Zena Keefe  
John Blakeman.....Patrick Hartigan  
Ruth Hardy.....Gladys Coburn  
Sergeant Graham.....Huntley Gordon  
Lone Deer.....Red Eagle  
Antoine Dufresne.....Jacques Suzanne

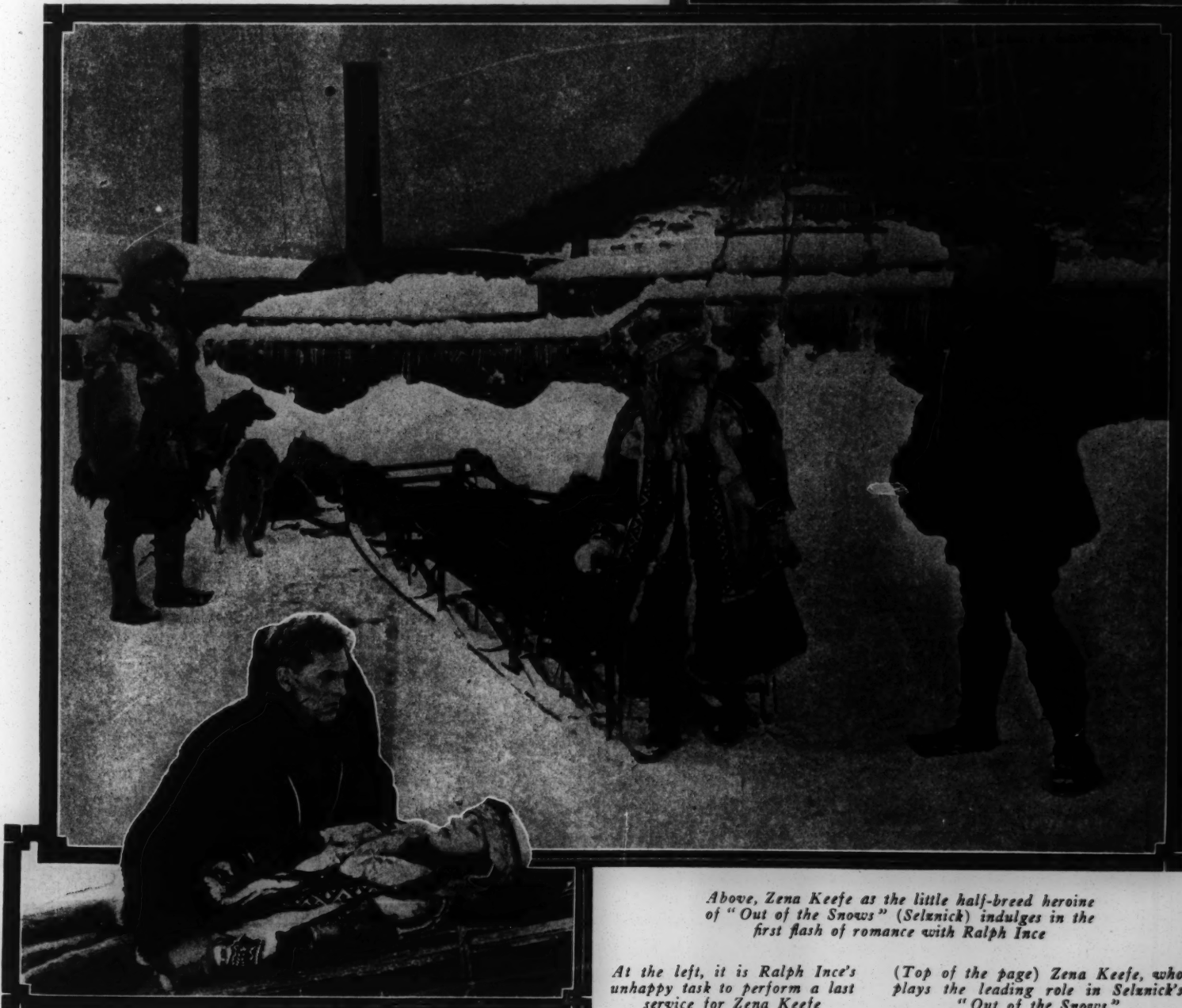
"Out of the Snows" is beyond a doubt one of the very best of all the dramas of the frozen north that the screen has produced, and there have been many of them that were good. The settings, the atmosphere, the photography and the direction could scarcely be improved upon.

Ralph Ince, who is responsible for the direction, also plays the principal part, that of Robert Holliday, a member of the famous Northwest Mounted Police who is engaged in stopping the smuggling of furs. His fiancée, a girl at a college in Quebec, discovers that her father was a smuggler and met his death at the hands of the police, probably of Holliday himself. Naturally this knowledge forms a barrier between them. But when they meet in the far north, whither the girl has been taken by her father's former partner, Holliday

gives her a ring which will always summon him to her aid if she sends it to him when she is in need of him. Blakeman, her father's partner, proves a difficult person, and eventually the ring goes out on its mission of help. But another element has entered the life of Holliday. A half-breed girl has fallen in love with him, and when the ring comes into her hands she sends it back. Later Holliday is forced to go in pursuit of the little half-breed who has fled after killing a trapper whose attentions to her had become odious. He overtakes her and she gives him valuable information regarding Blakeman which leads eventually to his death. But the little half-breed also pays the supreme price.

It is a gripping story and skillfully acted. Mr. Ince as the hero is a vigorous figure and Zena Keefe makes a most appealing character of the half-breed. It is a bit out of the general line of parts with which Miss Keefe has been associated, but she acquits herself admirably. Gladys Coburn plays the other girl effectively and looks very beautiful.

KELLEY.



Above, Zena Keefe as the little half-breed heroine of "Out of the Snows" (Selznick) indulges in the first flash of romance with Ralph Ince

At the left, it is Ralph Ince's unhappy task to perform a last service for Zena Keefe

(Top of the page) Zena Keefe, who plays the leading role in Selznick's "Out of the Snows"

**"KISMET"****Otis Skinner in Gorgeous Robertson-Cole Picture**

Story by Edward Knoblock. Directed by Louis J. Gasnier. Released by Robertson-Cole.

Hadji, the Beggar.....Otis Skinner  
Kut-al-Kulb.....Rosemary Theby  
Marsinah.....Elinor Fair  
Nargis.....Mme. Comont  
Nasir.....Nicholas Dunaeff  
Jawan.....Herschel Mayall  
Caliph Abdallah.....Leon Bary  
Jester.....Sidney Smith  
Mansur.....Haquilton Revelle

In stooping to the role of Hadji, a beggar of Bagdad, about whose "day of days" Kismet is written, Otis Skinner has exalted himself to the topmost pinnacle of art. In losing Otis Skinner, heart and soul, in the personality of this vagabond, he has carved his name indelibly in the history of motion picture triumphs.

In Bagdad many, many years ago,

Hadji the Beggar sits enthroned on the temple steps.

Fate brings to the Temple a penitent pilgrim, Jawan, in whom Hadji recognizes his mortal enemy—the man who stole his wife and killed his infant son. Half in derision the pilgrim tosses him a well filled purse. Hadji at first spurns the purse, but upon reflection decides to use it to further his revenge. After mischievously engaging two merchants in an argument and pilfering from them rich raiment, Hadji is arrested and brought before the Wazir Mansur.

The Wazir gives Hadji the choice of killing the good Caliph or surrendering his daughter to torture.

Meanwhile the young Caliph has been traveling incognito among his subjects.

While posing as a gardener's son, the Caliph meets Hadji's beautiful daughter and promises to wed her.

But the young lover goes to claim his bride, only to find that she has been borne off by Mansur's slaves. He starts in pursuit, but Hadji has preceded him and by working upon Mansur's favorite wife's

When the Caliph learns that Hadji is the father of his beloved, he spares his life, but banishes him from Bagdad forever.

ELITA.



Rosemary Theby and Elinor Fair in the harem.  
(Above) Hadji has a few words with a competitor.  
(Top of page) Otis Skinner as Hadji in "Kismet"  
(Robertson-Cole)



**"THE BROADWAY BUBBLE,"**

Vitagraph Presents Corinne Griffith in Dual Role

When is an actress a star of the high orders of the planetary system as designed by the electricians and stage managers and motion-picture producers of the Great White Way? When she plays a double role. They all do it sooner or later! "The Broadway Bubble" is a feature wherein the double role, as first experimented by the pioneers of that novel trick, is used. But it has been used ingeniously in the story and it is because of this that the picture is one of the best in which the winsome Corinne Griffith has appeared.

A young wife who has her illusions about romance and high life is bored to death by a very stagnant marriage. She wishes to become one of the twinkling lights of Broadway in the poise of a musical comedy star. Because she has a sister who is her very image she is able to do this while her sister plays her part. In all this

irivoly their is that underlying cynical view of life that goes with all frivolous actions. The director has caught this perfectly.

Miss Griffith acts with a languid grace and wears some very beautiful clothes. The name she has gained for herself is winning increased prestige. And why not? She is not only an accomplished actress with a charming personality but she is, beyond doubt one of the most beautiful of all the screen stars. This alone is enough to make any picture she graces worth while, but in "The Broadway Bubble" there are other features as well.

The direction has been good and there are spots of decidedly masterly knowledge of the technique of good directing. The photography is good and the titles are above the average. Taking it all in all it is a picture that will entertain and amuse.

MARGOLIES.

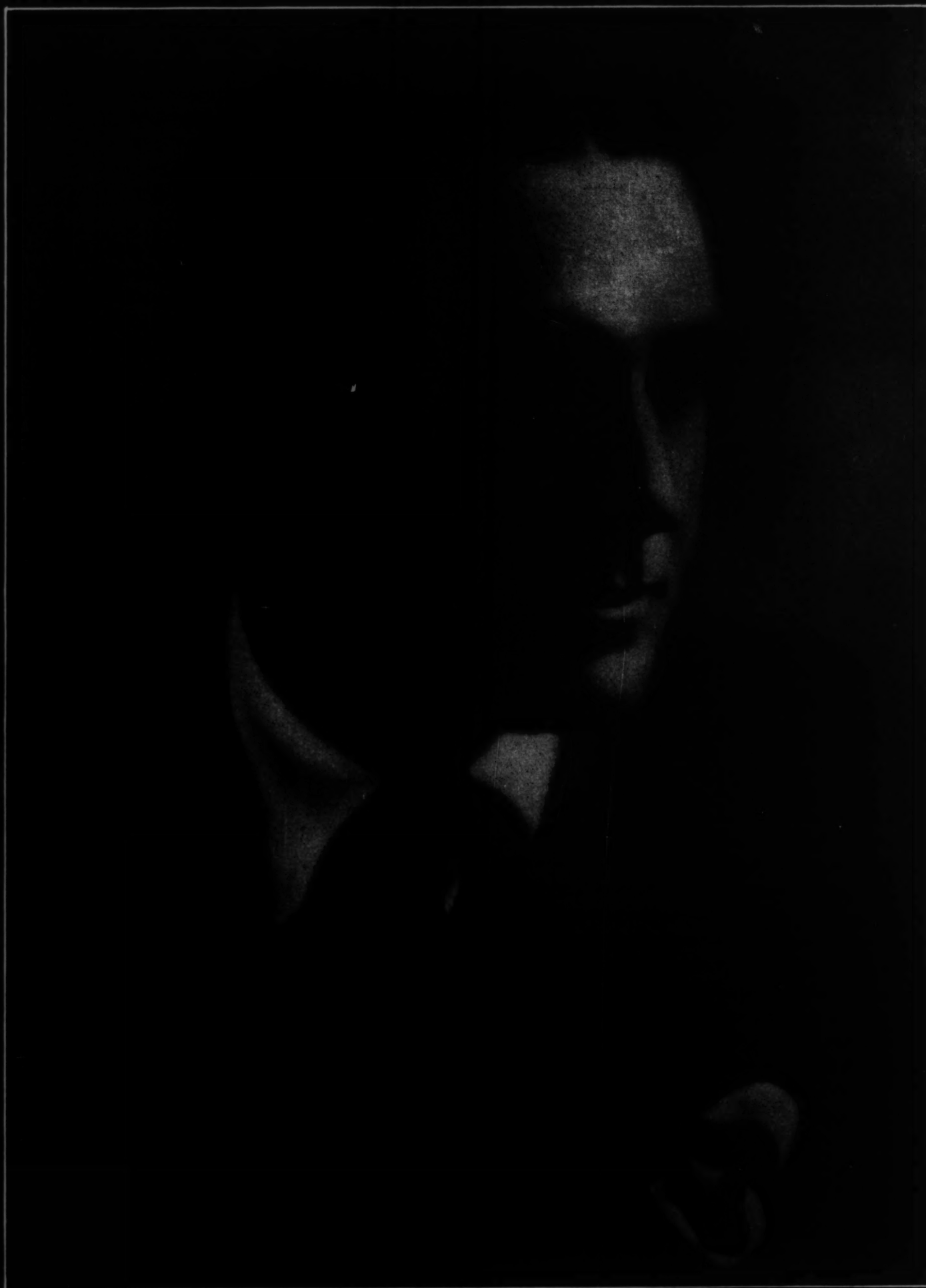


At the left, things are certainly not in a very pleasant state in "The Broadway Bubble" (Vitagraph). Somebody's temper seems to be lost

(Above) What could be nicer than a little snatch of conversation just out of everybody's ear shot—at least, most everybody's?

Above left, Corinne Griffith hears a few words of affection which somehow fail to thrill her

At the top of the page, Corinne Griffith is a bit pensive over something



**OWEN MOORE**

*Popular star of Selznick pictures who is particularly delightful in the portrayal of light comedy heroes. His next picture is called "The Chicken in the Case."*

**DRAMATIC MIRROR**



# THE WEEK'S BROADWAY PICTURE SHOWS

## THE RIALTO

### New Music Program for Wallace Reid Picture

With an entirely new music program to set it off, *Wallace Reid's* popular picture, "Always Audacious," opened a second week on Broadway, at the Rialto Theatre. Ben Ames Williams's story of the crook who so much resembled a young millionaire idler that he put the rich young man out of the way temporarily and stepped into his shoes, has been reproduced on the screen with a faithfulness that is rare in film production. *Reid* plays both parts.

By a trick in photography he appears on the screen in both roles at the same time, after arguing or fighting with his dual personality. Yet throughout the play he retains the two distinctive characters, so that the spectator sensed a slight difference. It is an unusual picture. *James Cruze* directed. In the cast are *Margaret Loomis*, *Clarence Geldart*, *J. M. Dumont*, *Rhea Haines*, *Carmen Phillips*, *Guy Oliver* and *Fannie Midgely*.

To add to the merriment at the Rialto a *Chaplin* revival, "Easy Street" is on the program. It is one of the funniest of the comedian's productions and age does not seem to reduce its mirth-provoking ability. The Rialto Magazine is the third film offering.

The music program, which is entirely different from the offering at the Rivoli when the picture was presented there, opens with *George Enesco's* "First Roumanian Rhapsody," with *Hugo Riesenfeld* and *Lion Vanderheim* conducting. *Helen Thomas*, soprano, sings *Robin, Robin, Sing Me A Song*, by *Charles Gilbert Spross*, and *Philip Spooner*, tenor, gives *The Light of the Sunset Glow*, by *Leslie Taylor*. The organ solo, played by *John Priest*, is *Edouard Batiste's Voix Celeste*.

KELLEY.

## THE CRITERION

### New Paramount Picture Starts Indefinite Run

"Idols of Clay," the new Paramount production, has entered upon an indefinite run at the Criterion. I imagine, however, it will be a very definite long run as this picture will undoubtedly prove a popular attraction. The story is both interesting and novel and the scenes are beautifully done. *Mae Murray* as the South Sea Maiden and *David Powell* as the young sculptor who falls in love with her have the leading roles. Many complications arise and help to make the picture very entertaining. The cast is excellent and includes *Dorothy Cummings* and *George Fawcett*.

The rest of the program is in harmony with the feature picture. There is a "South Sea Idyl" produced by the New School of Opera which was very nicely done and had quite Belasco-like effects, especially the moon and the water which really rippled. The singing was excellent and one fair maiden did a modified hula-hula, which helped to lend atmosphere to the occasion.

## Wallace Reid Film Moves to Rialto—New Picture Starts at Criterion—"The Penalty" at Capitol—"Kismet" at Strand—Thomas Meighan at Rivoli

Following this there was an Educational Film entitled "Life on the South Sea Islands." This as well as educating us entertained us.

The orchestra played *Chanson Sans Paroles* by *Peter Tschaikowsky* which was so beautifully rendered we wished it might have lasted a little longer.

Even the atmosphere of the Criterion was "South Sea-like" and in these days of the high cost of coal, it was most welcome. MARJORIE.

## THE CAPITOL

### Lon Chaney's Film Acting Principal Feature

Of all the things pictorially, musically and otherwise at the Capitol this week the work of *Lon Chaney* in the Goldwyn-Rex Beach picturized version of *Gouverneur Morris* story, "The Penalty" stands out as the biggest feature. In portraying the leading role, that of *Blizzard*, who goes through the entire story with both legs off at the knees, *Chaney* does the cripple wonderfully well. This man *Chaney* did some marvelous acting as "the Frog" in "The Miracle Man" and he adds to his laurels in "The Penalty."

That Capitol Grand Orchestra is certainly a delight. It plays classical music entertainingly and artistically and for the picture news and comedy films it renders topical numbers with the swing and rhythm that puts the orchestra in great favor.

The overture is "Capriccio Italien" (*Tschaikowsky*), with the number not only beautifully played but the composition comprising some melodiously sweet songs and tunes of Italy's musical realm. The closing part of the

overture was devoted to "Tarentella," the national dance of Italy.

Amid picturesque and colorful scenic environment drawn by *John Wenger* a pretty ballet entitled "Carnaval" (*Schumann*) was presented by *Mlle. Gambarelli*, *Alex Oumansky* and *M. Leonidow*, with the characters pantomimically offered being those of *Columbine*, *Harlequin* and *Pantelon* respectively.

"In the Land of Fancy" was another of the *Hy Mayer* "travels" with *Mayer's* amusing style of first drawing the outlines and faces of what later turns out either man or beast in real life.

The singing of *Herbert Waterous* was well received. He has a fine voice and in the number, "The Horn" (*Flegies*) he was heard to good advantage.

There was a special setting, and *Waterous* as the sturdy mountaineer atop a majestic point of vantage reverberates the joyful notes of "I love the sounding horn, etc." After the interesting edition of the Capitol News Messrs. *Sudworth Frasier* and *Bertram Peacock* sang the prologue and vision scene from "Faust," (*Gounod*) both men doing a masterly job of the allotted work.

VANCE.

## THE STRAND

### Program a Veritable "Arabian Nights"

A most beautiful observance of the oriental themes woven into the film classic "Kismet," now in its premier showing at the Strand, is observed at that house from overture to finale.

Instead of the usual introductory orchestral number, *Rimsky-Kors-*

ow's "Scheherezade" furnishes incidental music for the prologue to "Kismet"—a street in Bagdad—the Orient's City Beautiful. A crowd of Arabian pedestrians wend their colorfully costumed way to the market places.

A tinkling camel's bell heralds the approach of a caravan and the appearance of a real camel and ass. As the "Scheherezade" approaches the crest of its brilliancy three lithe-limbed dancers introduce a "Dance Arabe." As the echoes of the racing melody die away, a lone Arab—*Joseph Martel*, baritone—saunters onto the scene and sings *Finden's Far Across the Desert Sands* with real Arab sentimentality thrilling all hearers with the warmth and beauty of his notes.

Then follows the opening scenes of "Kismet"—the story of a fateful day in the life of *Hadjj, Beggar of Bagdad*. Those who remember *Otis Skinner's* masterful portrayal of this fated-to-be-wicked but lovable beggar, will marvel anew at his even better handling of the beggar of the film version.

The film attracted a record-breaking audience to the Strand on Sunday, and matters were somewhat complicated by a selfish but forgivable desire on the early-comers to see this unforgettable film over again.

ELITA.

## THE RIVOLI

### Thomas Meighan Proves Draw in Paramount Film

Although the new *Roscoe (Fatty) Arbuckle* film, "The Life of the Party," was expected to be the principal film feature a change was made in the Rivoli program at the eleventh hour, with *Hugo Riesenfeld*, director, substituting the Paramount film, "Conrad In Quest of His Youth" that was at the Rialto the week before. As the star is *Thomas Meighan*, unquestionably one of the country's most popular picture actors, there was no doubt but that his hold upon the film-going public is responsible for the big attendance at the Rivoli.

*Riesenfeld's* program of music is up to the usual standard, with one of the prettiest features being "The Last Rose of Summer," that was entertainingly sung by *Betty Anderson*, soprano, with accompaniment by *Anna Maria DeMelita*, harpist. The setting was designed to represent a big picture frame, with the soloist and accompanist holding positions in the center of a pleasing home ensemble. The music was enthusiastically applauded.

The overture was the *Fantasia* from "Romeo and Juliet" (*Peter Tschaikowsky*) which was played with feeling and expression by the Rivoli Orchestra under *Frederick Stahlberg's* capable direction.

Following the *Meighan* film, *Vera Myers* and *Paul Osgood* danced "Columbine and Harlequin" artistically and gracefully.

There was a *Clyde Cook* comedy, "The Huntsman" from the William Fox studios while the organ solo was the march from "Aida" (*Giuseppe Verdi*) played by *Professor Firmin Swinnen*.

VANCE.



Wallace Reid in "Always Audacious" separates the lady's purse from part of its contents while she looks the other way



# SCREEN NEWS OF THE WEEK

## GOING ABROAD TO MAKE FILMS

Mary Pickford to Go to England in February—“Doug” May Accompany Her

MARY PICKFORD, after holding out against many offers, has finally capitulated and will act before the camera abroad. It is learned that she will sail about Feb. 15 for England. She signed a contract to appear in the films there while in Europe last summer with Douglas Fairbanks, her husband. She will act in at least one picture, the title of which has not been made known, and possibly more. It is believed that one of them will be “Peter Pan.” It is known that she approached Barrie for the film rights last summer, but was not successful at that time.

Though nothing certain could be learned as to her backers, the indica-

tions were that Lord Northcliffe was interested in the venture. He is interested in the production of British pictures and entertained the actress and Mr. Fairbanks at his country place.

It is likely that Fairbanks will accompany his wife, though it is not settled. He has just completed a picture called “The Mark of Zorro” and appears free to go.

As Miss Pickford has been receiving \$250,000 for each picture turned out here, it is estimated that her offer from the other side probably brought her figure in the neighborhood of \$500,000 for each film.

## Movies to Aid Hospital Fund

Motion pictures and motion picture workers are playing their part in the annual collection of the United Hospital Fund in New York this month. Marguerite Courtot, Pathe star, has organized a committee of Pathe workers, and promises that the Pathe office and studio employees will be given an opportunity to help in this work for the hospital care of the sick and needy in the institutions of Greater New York. Other motion picture companies are also represented on the list of workers, and the Actors' Equity Association is to assist in the raising of the annual free-will offering.

## Cook Leaves Fox

William H. Cook is leaving the Fox publicity staff to give all his time to free lance publicity work and writing original stories for the screen. The announcement came as a surprise to his many friends in the motion picture business because he was thought to be a fixture at the Fox offices. But he has a bigger opportunity before him and is leaving the Fox organization reluctantly to grapple with his new plans. Cook has had a long career in writing theatrical and film publicity.

## Complete “The Faith Healer”

George Melford's production of “The Faith Healer,” by William Vaughn Moody, has come to a close. Mr. Melford filmed the final scenes of the picture on one of the large sheep ranches near Fresno, Calif. Milton Sills plays the title role.

## Gets Claremont Studio

Negotiations were completed this week for the taking over of the Claremont Studio by C. C. Burr, President of the Master Films, Inc., producing “Torchy” comedies, featuring Johnny Hines.

## Rupert Hughes Goes to Coast

Rupert Hughes left Sunday for the Goldwyn studios at Culver City, where he will remain for several months, writing original stories and assuming an active part in their production.

## Chaplin's Wife Gets Divorce

Mildred Harris Chaplin was granted a divorce from Charley Chaplin in the Superior Court in Los Angeles, Nov. 12.

Mr. Chaplin, whom Mrs. Chaplin charged with cruelty, was not in court, but was represented by attorneys.

It was said a property settlement involving about \$200,000 had been made out of court and an agreement reached by which Mrs. Chaplin would not use the name of Chaplin professionally.

## Jones Here With New Play

The British dramatist, Henry Arthur Jones, has arrived in New York, one object of his visit being to arrange for the original production in America of a new four-act play of strong dramatic interest. The Famous Players-Lasky Corporation have the theatrical rights of this play for the United States and also the film rights.

## Five Realart Productions

Five productions are announced by Realart for November release. They are “The Furnace,” a William Desmond Taylor production; “Her Beloved Villain,” with Wanda Hawley; “Eyes of the Heart,” featuring Mary Miles Minter; “The New York Idea,” Alice Brady in the leading role, and “Blackbirds,” Justine Johnstone's first picture for Realart.

## Sunrise Pictures' Plan

The Sunrise Pictures Corporation has taken possession of a new suite of offices on the tenth floor of the Candler Building, 220 West 42nd Street, with the plans including the immediate invasion of the picture field as state rights distributors. Max Carnot is president while Nat Dorfman is publicity director and Winfield F. Kelly is sales manager.

## Babe Ruth Sues

An involuntary petition in bankruptcy has been filed against the Yankee Photoplay Corp. by “Babe” Ruth and the Biograph Co., creditors. Ruth claims \$35,000 under terms of a contract alleged to have been made in July and the Biograph for \$1,062 for studio rent.



VIDA VIRNEY

The prominent film actress known in Spanish speaking countries as a “Douglas Fairbanks in skirts,” who recently came to this country and is soon to be starred in a super-production entitled “The Oil Princess,” to be produced in a few months by Stage and Screen Enterprises, Inc.

## Signs Lady Diana Manners

Lady Diana Manners, one of the world's famous beauties, the daughter of the Duke and Duchess of Rutland, one of the most widely discussed women of the day, is to become an American motion picture star in photoplays produced by J. Stuart Blackton. These plays will be made in England. It has been rumored for some time that Mr. Blackton would produce in England, but up to this time these reports have been denied.

## Joins Associated Producers

C. Gardner Sullivan, well known screen author, is the eighth and newest member of Associated Producers, Inc. Thomas H. Ince, Mack Sennett, George Loane Tucker, Allan Dwan, Maurice Tourneur, Marshall Neilan and J. Parker Read, Jr., are the other members. Mr. Sullivan will produce four pictures annually. Associated with him will be Lambert Hillyer, who has written and directed many William S. Hart productions.

## Fox Gets Lupino Lane

Lupino Lane, who came to this country with Madame Deysia and is playing with her in “Afgar” at the Central Theatre has been signed by William Fox for a series of comedies. Ralph Spence will write and direct the English comedian in his first picture. Work, it is said, will be started shortly at the Fox studios in Fifty-fifth street.

## In “The Passionate Pilgrim”

Claire Whitney plays the role of Esther Cantey in Cosmopolitan's, “The Passionate Pilgrim,” from the Samuel Merwin novel and directed by Robert G. Vignola, which will be a mid-winter Paramount release. The cast includes also Matt Moore, Charles Gerrard, Arthur McDonald, Helen Lindroth and Tom Ryan.

## Recipes on Screen

The announcement that Mrs. Mary A. Wilson, world-famous chef and food expert, would illustrate a series of her popular recipes through the medium of the Pathe Review, has brought a deluge of letters to the Pathe office from all parts of the United States. Many are from women's clubs and schools. Pathe will feature her work in their Review beginning with the release of Dec. 19.

## Newark's New Theatre

That Newark is to have the most beautiful and up-to-date motion picture theatre in the East is the gist of an announcement made by Jacob Fabian, who controls a circuit of theatres in New Jersey. The New Branford Theatre, Newark, which Mr. Fabian will open on or around Thanksgiving Day of this year is his latest enterprise. The Branford is less than a half block from Broad and Market streets.

## Fox Wins Suit

William Fox has won the final decree in the long contested Jewel Carmen suit. The United States District Court Seventh District awarded Miss Carmen damages of \$43,500 some time ago, the money being in lieu of wages she claimed. Last Friday the United States Circuit Court of Appeals revoked and reversed the lower court's decision rendering an opinion to the effect that Mr. Fox did not owe Miss Carmen any money.

## Three Stars Engaged

Selznick has engaged a number of well known screen players for “A Man's Home,” a forthcoming Ralph Ince special production. The players include Harry Morey, Kathryn Williams, and Matt More.

The story, written by Anna Steese Richardson and Edmund Breese, has been adapted for the screen by Edward Montague.

## “The Witching Hour” Ready

William D. Taylor's production of Augustus Thomas' famous play, “The Witching Hour,” has been completed. Elliott Dexter plays the feature role of Jack Brookfield, a gambler with an uncanny power of mind reading. Paramount will release the film.

William D. Taylor is without doubt one of the most conscientious and capable of photoplay directors.

## New Billie Burke Film

The first picture made from start to finish in the new Long Island City studio of the Famous Players-Lasky Corporation has been completed and is now in the cutting room. This is “The Education of Elizabeth,” starring Billie Burke. It was begun the middle of September. Edward Dillon was the director.

## Making Woods' Melodrama

“The Voice in the Dark,” an A. H. Woods play, has been converted into a film by Goldwyn. It will be released as a Goldwyn special. Ramsey Wallace acts the leading male role, while Irene Rich plays opposite him.



# SCREEN NEWS OF THE WEEK

## IS THAT SO!

**DOROTHY GISH** will be seen in the Paramount Picture, "Flying Pat," early in December. The story is by Mrs. Chet Withey, wife of the director. James Rennie plays opposite Miss Gish.

**Claude King**, recently leading man for Ethel Barrymore in "De-classe," makes his debut in American pictures in the cast which supports **Mae Murray** and **David Powell** in "Idols of Clay."

**Tom Mix** has begun work on a new story, "Happy-Go-Lucky," by Lynn F. Reynolds, who also is staging the play for William Fox. **Claire Anderson** plays opposite Mix.

**Dorothy Dalton** is back at work at the new Long Island City studio of Famous Players after a lapse of a few weeks, during which time she appeared in "Aphrodite" for the Chicago run. **Miss Dalton** is doing "The Teaser," a story of the Canadian Northwest.

**John O'Brien** and **W. E. Lawrence**, both ex-service men, are receiving high praise for their work in the first William Fox serial, "Bride 13." **O'Brien** was with the U. S. Navy during the late war and **Lawrence** was in the active service of U. S. A. tank corps.

**Corene Uzzell** has been cast in "Determination" by **Capt. F. F. Stoll**, now being filmed at the studios of the United States Photoplay Corporation in Grantwood, N. J., as **Madge Daley**, the international confidence queen.

**C. C. Burr**, president of the Master Films, Inc., producing "Torchy" comedies, featuring **Johnny Hines**, is in Chicago on business.

**Pearl White** is making rapid progress in her new picture for William Fox, as yet untitled.

**Coit Albertson** is playing in Ted Hemmer's production of "Sunshine Harbor."

**Warren Cood** is appearing in "Regret" with **Eugene O'Brien** under the direction of **Alan Crosland**.

**Mathew Betz** is making quite a reputation for himself in "The Stealers," a Robertson-Cole release. He also made a comedy hit in "Good Reference," with **Contance Talmadge**.

**Cora Williams** has been added to the cast of the John S. Robertson production of "Sentimental Tommy" for Paramount.

**Katherine Emmet** has been engaged by Paramount pictures for an important role in the George Fitzmaurice production, "Money Worship."

**Florence St. Leonard**, who has just closed in the road company of "The Wanderer," is in the cast of "The Teaser," **Dorothy Dalton's** forthcoming Paramount picture.

**Prince Diane Zulika Paleologue**, whose family is directly descended from the last king of the Byzantine Empire, does a dance in "The Teaser," **Dorothy Dalton's** forthcoming Paramount picture.

**Olive Tell**, who has appeared as a star in her own right, has been engaged for the leading feminine role opposite **Eugene O'Brien** in a Selznick production known under the temporary name of "Regret."

**William Davidson** has been engaged to play the leading male role in support of **Elaine Hammerstein** in the forthcoming Selznick picture, "Poor Dear Margaret Kirby."

**Michel Rale**, well known for his interpretations of Oriental characters on the stage and screen, has joined the cast of the serial which **Bertram Millhauser** is directing at the George B. Seitz studio.

**Raye Dean** has been engaged by Metro to play the principal feminine role in "A Message from Mars," the Maxwell Karger production starring **Bert Lytell**.

## France Honors Charles Pathe

Charles Pathe, pioneer motion picture producer, has been signally honored by France by being elected an Officer of the Legion of Honor, from the rank of chevalier. The rank of Officer of the Legion of Honor is conferred only in cases where the individual has performed some extremely valuable service to his country.

## No Change at Stanley

Despite all rumors to the contrary, there will be no change in the present film policy at the Stanley Theatre in the Times Square section. **Leon Langsfeld**, who directs the program at the Stanley, lays emphatic stress upon the denial. It will stick to films.

## Rockcliffe Fellowes' Next

**Rockcliffe Fellowes** who, recently finished the leading role in "The Honourable Gentleman," has begun work at the Famous-Players Long Island City studio in support of **Ethel Clayton** in "The Price of Possession." **Hugh Ford** is directing the picture.

## Betty Compson Active

**Betty Compson** and her company are back from location on Mount Whitney, where they filmed exteriors for **Miss Compson's** third vehicle. **Arthur Rosson** is directing and **Lon Chaney**, **Walter Morosco** and **Frank Campeau** are in the cast.

## Writes Original Story

**Agnes Christine Johnston** is now completing an original story for **Douglas MacLean**. "Just Passing Through" is its title.

## Sign Four More Writers

Four more authors and playwrights, whose plays and books have won them international fame, have been added to the literary lights contributing stories for screen production by Metro. Under arrangements just completed by **Bayard Veiller**, director of productions at Metro's West Coast studios at Hollywood, **Montague Glass**, **Arthur Somers Roche**, **John Edward Russel** and **Gene Buck** will write for Metro's productions.

## Tourneur to Resume

**Maurice Tourneur** is rapidly recovering from the serious illness which suspended his production plans for several weeks, following completion of "The Last of the Mohicans," and is now getting ready to take up his megaphone again in about two weeks.

## Third Scattergood Film

"Down the Line," the third of the series of two-reel comedy dramas adapted from the "Scattergood" stories by **Clarence Buding Kelland**, includes in its cast **Rex Cherryman** and **Lillian Hackett**, **Chloe King** and **William H. Brown**.

**Edna Schley Productions, Inc.**, are sponsoring this series.

## To Film "The Octopus"

**Fred Niblo** has been especially signed to direct for **Thomas H. Ince**, "The Octopus." It is to be a version of **Charles Belmont Davis's** story, adapted by **Bradley King** and **Dell Andrews**.

## To Film Bachelier Novel

**T. Hayes Hunter** is preparing for the production of **Irving Bachelier's** story, "The Light in the Clearing," which he will direct for the **Dial Film Company**.



The gentleman behind the bars receives a visitor in American's "The Blue Moon"



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**The Letters of Heloise**

(Continued from page 965)

Margie. Al, as I told you had picked  
up this here cluster of**Red Candles**and when he waved same to illus-  
trate his flimflam he had shook red  
wax all over those in the immediate  
vicinity, and those witch was not,  
but was still in range.Well, Margie, after that, things  
quieted down and we all slept through  
the rest of the speeches. I was gave  
the key to the city, witch I left be-  
hind as it was too big to fit any lock  
I ever lamped, and at same time I  
was showing them I was a fox and  
couldn't be fooled with anything like  
that, although you probably would  
have walked off with same, Margie.Al came out of his flourishes long  
enough to present me with a scotch  
bull dog witch I adore. I have nick-  
named same *McTige*, witch shows  
he is Scotch.I was also gave a lot more things  
in the way of tributes to my art, and  
best wishes for the future, witch the  
wide world, including Weehauken,  
will be let in on soon when, "The  
Fatal Heliotrope" is turned loose  
to the awaiting public, and witch will  
cause a riot, as you should know, if  
you don't already. Well, Margie, I  
suppose you will keep Harold away  
from seeing same, as he**Might Grab Back**the ring witch he gave you, witch I  
used to wear until it turned my finger  
black, and then all will be alright  
with the world and its children.Goldie give me a contract in witch  
I am to do some more super-deluxe-  
double-extra-special feature pictures.  
I suppose we will take a trip to some  
odd corner of the globe, as Goldie  
expects to clean house on "The Fatal  
Heliotrope," witch could jest as well  
be called, as I said once before, "Not  
Guilty, Your Honor."But laying all kidding to one side,  
Margie, I have decided that you and  
Harold could clean up a lot of iron  
sailors in comedies, and if you will  
come out here I will use all the in-  
fluence witch I will have by the time  
you have gathered together a R. R.  
fare to get here. I know your father  
would miss you, Margie, as the din-  
ner table would never be the same  
with you gone. And again, Margie,  
if you issent as beautiful as me and  
can't win a beauty contest, why then,  
Margie the answer is *comedy*, in  
witch you should excell, Margie.  
Well, Margie, as they jest phoned  
me that my Rolls-Nice is below I  
will have to choke this pen and ink  
and say, farewell and best wishes,—  
from one who has knocked them so  
cold they have wept icicles.Yours even though famous, Margie  
Heloise.

THE END.

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## DOLLARS AND SENSE

By INVESTOR

### The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services to Mirror Readers

THERE is at least one thing that may be said about the stock market without fear of contradiction. That is that the prices for many of the standard dividend paying rails and some of the better class industrials at this level are way below their intrinsic value. We may not have seen the culmination of the decline in the securities markets but one thing is certain and that is that any person who buys the above mentioned securities at the current level is bound sooner or later to reap handsome profits. It is no time to attempt to trade on a thin margin. The wisest thing of course is to purchase outright if possible or to have sufficient margin to weather any storm.

It is natural after such

#### A Severe Decline

as Wall Street witnessed last week to hear a preponderance of bearish talk just as the reverse is true when stocks are booming. It is not possible of course to say whether we have witnessed the rockbottom prices as yet, opinion is widely divided on this score, but if we have not touched bottom we cannot be far from it. Many securities are selling far below their real worth just as in a bull market they sell above their intrinsic value. The Wall Street pendulum has a habit of swinging too

far in either direction and it will continue to do so as long as Wall Street exists. There is no doubt that there is solid ground for the recent shrinkage in the prices for securities but on the other hand unreasoning fear has played a large part in the stock market debacle. It is

#### No Time

to lose one's head and give ear to the many vicious rumors that are put in circulation. Good securities should not be sacrificed voluntarily at present prices but should be held until confidence is restored when the securities markets will right themselves.

The present world picture is not a particularly bright one.

#### The Foreign Situation

seems chaotic. Europe finds it difficult to buy from us what she urgently needs at the current rates of exchange. Confident assertions that Bolshevism was fast losing ground in Russia do not seem to have been borne out by recent events. South America now is beginning to feel the adverse after effects of the war and serious trouble is reported there. At home business has slowed up, factories are closing and commercial failures are reported in increasing numbers each week. There is no denying that

(Continued on page 980)

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## Dollars and Sense

(Continued from page 979)

things are bad and probably will become worse before a permanent turn for the better comes.

On the other hand, if we look for them we can find

## Some Bright Spots

to relieve, even if only a little, the gloom. Lloyd George, who is a far seeing man, detects signs of a subsidence of the world unrest. No matter how bad the Russian situation appears just now on its face, it is difficult to believe that the Reds are to gain permanent mastery of that great country. Sooner or later the Lenines and Trozkys are bound to meet the fate they deserve. In Japan where the first of the post war financial troubles occurred, conditions are rapidly becoming better. While at home here our credit position, after sustaining the severe strain attendant upon crop moving demands, etc., is just as favorable as it was on August first. And it is our credit position that is the key-stone of our whole financial structure. With our Federal Reserve system functioning perfectly, with easier money apparently

## Definitely at Hand

with the prospects of a turn for the better in commercial and industrial lines not far distant and with a new administration soon in power in Washington committed to a program of intelligent reconstruction, surely we ought to feel justified in looking to the future with confidence

In picking stocks for purchases we would for the present

## Confine Our Choice

to the standard dividend paying rails and a few of the industrials which seem to have been thoroughly liquidated. In the former class our first selection would be Southern Pacific, then Reading, Northern Pacific, Great Northern, Union Pacific and Canadian Pacific. In the latter group American Woolen, Cuban American Sugar, Punta Alegre Sugar, American Sugar, Chandler Motors, United States Steel, Sloss Sheffield Steel, Consolidated Gas and American Linseed all offer attractive speculative opportunities at the current level. There are other bargains of course but these seem just now to be especially worthwhile.



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(Continued from page 952)

Pretty Kitty Kelly and Come Along to vast satisfaction. Sylvia Loyal and company with a beautiful French poodle opened and *An Artistic Treat* closed. JIMALONE.**SKETCH AT AMERICAN  
First Half Bill Also Features  
"The Love Lawyer"**

The bill at the American the first half was characterized by a little sketch presented by the Will E. Morris company that was a preachment in behalf of voting—propaganda for the ballot box—that is bound to affect many who heretofore have passed up their citizenship duty of casting a vote on election days. In the topline billing is a little skit of a musical comedy nature that had Lew Seymour and four girls offering "The Love Lawyer." Both acts were well received.

Beattie and Bloom did well with dancing. Howard and Hoffman worked hard to please while Hodge and Howell in "Object: Matrimony," combined comedy via the man's awkward antics, that amused. Gordon and Gordon lived up to their billing of "twists and turns."

The McNaughtons are of no kin to the original McNaughtons. They offer a little routine of patter and songs. Will J. Evans sports a make-up after the late Nat Wills. Part of his material did not register. MARK.

**STATE-LAKE BILL**

Kitty, Ted and Rose Doner Please

Kitty Doner, with her brother Ted and sister Rose, in dancing and in several other ways easily slips to the top of the State-Lake bill this week. Their immense success of other weeks at the Palace was repeated. Kenny and Hollis insist that their line of jokes is new, but they are sadly mistaken, for they do not get across. Toto, the rag-doll man, turns himself inside out, gives a foolish impression of a toe dancer and at the close of his act snuggles into a doll's bed about a foot and a half long and half as wide. Tracy and McBride have a bunch of funny patter, clever songs and interesting impersonations. Fox and Farno, strong men open. JERROLD.

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MAKE-UP**  
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## ASK ME

Where to Buy and Anything  
Else You Want to Know

EDWARD L. BERNAYS

NOTE your column in the DRAMATIC MIRROR, to which I am a subscriber, and I take the liberty of asking the addresses of play brokers who might place one-act plays.

Yours truly, C. A. W.

You will find a number of play brokers listed in the columns of the DRAMATIC MIRROR. Try Brandt & Kirkpatrick, Inc., 101 Park avenue, N. Y. City; Paget Literary Agency, 500 Fifth avenue; Alice Kauser, 1402 Broadway; Laura D. Wilck, 1476 Broadway.

Will you please give me the names of the players in "You Never Can Tell," starring Bebe Daniels. Can any of their pictures be obtained and where? Thanking you for your information, I remain, Yours truly,  
D. L.

Bebe Daniels' leading man in "You Never Can Tell" was Jack Mulhall. The other members of the cast were: Edward Martindel, Helen Dunbar, Harold Goodwin, Neely Edwards, Leo White, Mrs. Harryavenport, Graham Pettit. Photographs of members of the cast may be obtained by addressing the Realart Pictures Corporation, 469 Fifth Avenue, New York City.

Can you tell me please whether Otto Kruger is still in America, or whether he has gone to South America to play in Argentina, as I have been told that he was acting there. I think Otto Kruger is very good looking, and I would like to have a picture of him. If he is in America, will you tell me his address or in what play he is playing.

ANNA BELLE ROONEY,  
Hackensack, N. J.

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